

THE ILLUSTRATED LONDON NEWS

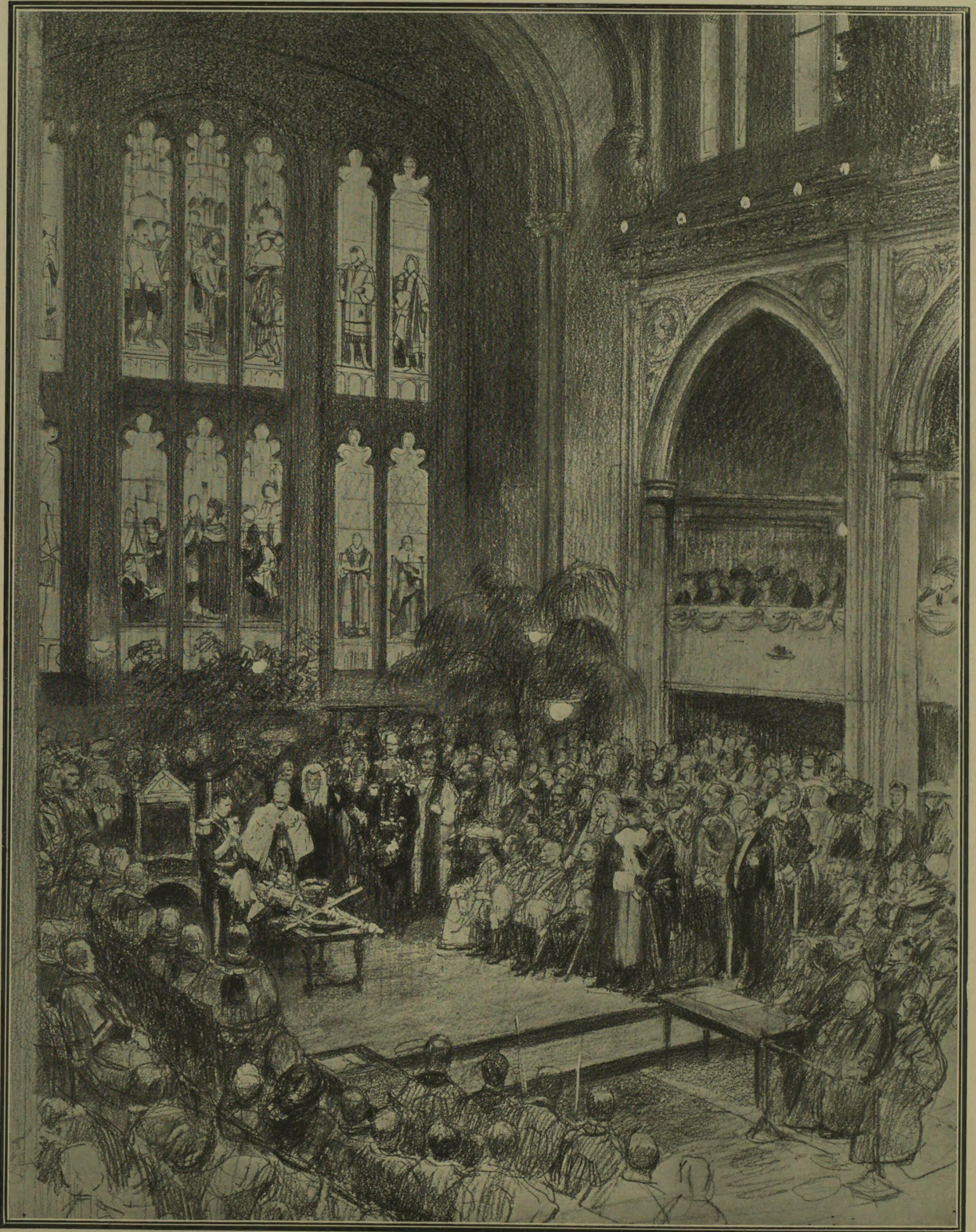
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SIXPENCE.

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THE YOUNG KING OF PORTUGAL WELCOMED BY THE CITY OF LONDON: THE PRESENTATION OF THE ADDRESS TO HIS MAJESTY.

The King of Portugal visited the Guildhall on Wednesday last, was presented with an address, in a gold casket studded with gems; and afterwards lunched with the City Fathers. In reply to the toast of his health, his Majesty said that he should like to repeat the words of his lamented father, pronounced there just five years ago that day, which were an impressive synthesis of the many memorable events achieved by British and Portuguese side by side.

SKETCHED BY A. FORESTIER, OUR SPECIAL ARTIST AT THE GUILDHALL.

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THE MONORAIL.

SOME few days ago the inventor of the Gyroscopic Monorail System, Mr. Louis Brennan, gave a demonstration of the capabilities of this wonderful machine in the grounds of the Torpedo Factory at Gillingham, near Chatham. The machine exhibited takes the form of an open trolley, the space which will eventually be occupied by the body being at present simply covered with a platform of stout boards. Four double-flanged wheels underneath carry the whole thing, balanced on a single line of rails, the balance being maintained by the action of a pair of gyroscopes, placed in the cab, or engine-room, of the vehicle. Any number of these vehicles may be coupled together in the form of a train, but in each vehicle an independent pair of gyroscopes must be used.

The weight of the machine is 22 tons, and it is capable of climbing a gradient of 1 in 13½. Its speed on the level will be limited only by wind-resistance, and, in the inventor's opinion, may reach 200 miles per hour or more.

As at present designed, two only of the four wheels are driven, the others merely acting as weight-carriers; but the addition of two more motors to drive these wheels would double the power of the machine, with an extra weight of 4 tons only. With the power thus obtained, it would be possible for the vehicle to negotiate a gradient of even 1 in 7, a gradient seldom met with on our main roads. The overall length of the machine is 40 feet, and its width 10 feet. The power is obtained from two petrol-engines, driving dynamos producing electric current. One of these engines, of 18 h.p., produces the current necessary for driving the gyroscopes; the other, giving 80 h.p., that for propelling the vehicle.

The gyroscope itself consists of a fly-wheel weighing about 15 cwt., mounted inside a metal casing on a horizontal shaft, the wheel itself standing, therefore, in a vertical position. The casing is carried between vertical pivots, so as to allow it to revolve in a horizontal plane when required. A pair of gyroscopes, as described above, are placed side by side in the cab, at the forward end of the vehicle, their two shafts standing end to end across the car. The fly-wheels are driven by electric motors in opposite directions at 3000 revolutions per minute, and, as the air is pumped out of the casings in which the fly-wheels revolve, and the highest possible degree of vacuum maintained in them, there is so little friction that the fly-wheels will continue to revolve for many hours after the motive-power has ceased to act on them. If, therefore, any accident should cause a stoppage of the driving current to the gyroscopes the machine could not fall over, as their influence, even under these conditions, would be sufficient to keep it balanced for several hours. Supporting legs will be fitted for use when the gyroscopes are not running. The least tendency to fall over from any cause whatever is immediately counteracted by the united efforts of the gyroscopes, and the car is consequently always kept in a stable condition. Hence its absolute safety at abnormally high speeds.

The effect of this perfect system of balancing all forces acting on the car and its occupants is very startling at the first sight, as a few examples will show.

Consider the car running round a sharp curve at a high rate of speed. There are now two forces acting on it and its occupants; centrifugal force acting in a horizontal direction, tending to throw the car towards the outside of the curve, and gravity acting in a vertical direction, pulling it towards the earth. As the car tends to fall outwards, under the influence of centrifugal force, the gyroscopes come into action, and cause it to lean inwards, until the centre of gravity is so far inside the line of support on the rail that force of gravity, acting vertically downwards, exactly counterbalances the centrifugal force acting horizontally, and the line of the resultant force, acting diagonally between these two, passes through the centre of gravity and the rail. The car is then in a stable condition, no matter at what angle it may lie over.

Now imagine a billiard-table fixed in the car in such a way that it will be truly level when the car stands upright. A billiard-ball placed on this table will, of course, lie still, the only force acting on it being that of gravity, acting vertically downwards. Suppose, now, that the car is running round a curve, and consequently lying over at an angle towards the inside of the curve. The table will lie over also, but the balls will remain stationary, as the centrifugal force, acting on the balls and tending to throw them towards the outside of the curve, is exactly counteracted by the upward slope of the table in that direction. From this it is quite evident that it would be easy to play a satisfactory game at billiards while the table lay over at a sharp angle, if the car were running round a circular track under the control of the gyroscopes. Again, the effect on the passengers would be rather curious, as the action of the balanced forces on the human body would be exactly the same as on the billiard-balls, and the passengers would consequently have no consciousness of any slope in the floor of the car, but would gain the impression that the landscape outside the car window was sloping upwards more and more, as the speed round the curve increased.

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THE BUSINESS MAN'S HOUR: THE OLYMPIA MOTOR SHOW BY NIGHT.

DRAWN BY CYRUS CUNEO.



AFTER THE OFFICES HAVE CLOSED: A NOVEL VIEW OF THE "THREE-MILE MOTOR-SHOW" AT OLYMPIA.

Although, of course, the show has been thronged throughout the day by motorists and motorists-to-be, it has been in the evening that the average business man has visited Olympia. He has been well rewarded for his pains, for within the illuminated building is much to interest him. The exhibits cover three miles.



By G. K. CHESTERTON.

A FRIEND has sent me a sort of guide or prospectus of the food eaten by vegetarians, or, to speak more strictly, I believe, by fruitarians. It has given me more solid pleasure than any book of poetry or philosophy I have read for years. Not that I want to eat the fruitarian foods; Heaven forbid. A man may be interested in the ingenuity and picturesqueness of a scheme of advertisement without having the desperate design of sampling any of the wares. Suppose I had lived in Renaissance Italy, I might have received some pleasant little pamphlet such as this, advertising "Borgia Biscuits; the best for Bishops"; or, "Try Lucrezia, the Latest Soporific; Invariably Ends an Illness"; or, "Pope Alexander's Painless Chianti: the late Cardinal Colonna writes 'Since then I have used no other.'"

In such a case I should order tons of the entertaining prospectus, but none of the food. I feel almost an equal degree of fastidiousness about the Fruit Foods, some of which sound to me as ominous as Borgia Biscuits. I think the drinks are the worst. After the menu of a breakfast resembling a rather restrained dessert are these stern words: "One cup Brunak." One, and no more. I should think so. Falling down in convulsions would seem the least that could happen to a man after having drunk anything with a name like that. Then there is "Stomike Coffee"; it gives one a pain to hear of it. Then, after some jolly dinner of sliced protose and cardoons will come the command "glass of Mostelle." What would happen if a man took two glasses? Is it so heady and Bacchanalian a drink that a glass and a half would strike any man senseless? And what are Manhu Foods? They sound a

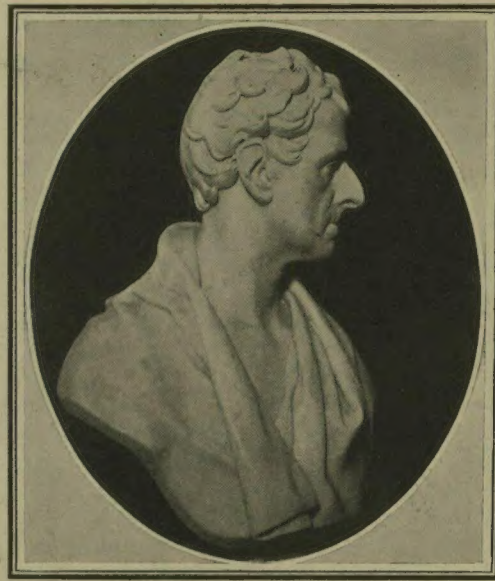
sincere believers in their cause, that they should elaborately mimic the shapes and titles of the system which they seek to dethrone. We expect Food Reformers to be prigs; but they need not be snobs too. If they really think it wrong to eat meat, if they honestly

But the poetry depends wholly on simplicity; there is a certain human and traditional beauty about the idea of a man living on wild fruits in a wood or on rich fruits in a garden; but not about a man eating mashed and mis-named fruit along with a cup of Brunak. These fruitarian gourmets and epicures take away from a fruit diet the one real attraction that it has ever had for human imagination—its directness, its coolness and cleanliness, its scent of Eden. I will eat nuts with any man—or with any monkey. But they must be nuts—not nutton, or nutter, or nusco, or nutrogen, or nuttolene, or nuttose, or nutarian Cashew.

The true compromise lies somewhere here. Some people, I believe, adopt the compromise about drink of being tee-totalers between meals. Well, I am a vegetarian between meals. From breakfast to lunch not a leg of mutton crosses my lips. During all that time I am an earnest and active nutarian, munching away and laying up stores of health. It is this careless habit of eating a turkey or a salmon at odd times during the day that does so much harm. Only four times a day I will eat, like a man; for the rest I will browse happily, like all the beasts of the field. These, at least, are the only terms, I fear, on which I can entertain the idea of being a fruitarian at all. If this reasonable treaty is refused by vegetarian fanatics, I must close my new fruitarian primer with a sigh. But, in any case, if I am to be misled with a taste of such innocence as is not for man, I will have it ancient and undiluted, the good old Arcadia of the shepherds and shepherdesses, with water in every fountain and fruit on every tree. I will not have the fountains of Arcadia running with Brunak, nor the



CHARLES LAMB,
From the Picture in the
National Portrait Gallery.



AN UNDOUBTED BUST OF THE FIRST DUKE OF
SUTHERLAND—AT STAFFORD HOUSE.

consider it a kind of cannibalism, why should they introduce reminders of the revolting habit they have renounced? When South Sea Islanders are reclaimed from cannibalism, I never heard that their food was dressed so as to look like a missionary. I never heard



THE FIRST DUKE OF SUTHERLAND,
From the Picture in the
National Portrait Gallery.

bit cannibalistic to me. On the whole, however, I think that the most fearful item, fearful in its very quietude and simplicity, is the frequently recurring item, "Wallace's Bread and Butter." I do not know Wallace; doubtless he is a brilliant, a sinister, a cunning and audacious man. But what can he do to bread and butter?

Then, of course, there is the larger and more philosophic riddle of why the vegetarians, or fruitarians, try to make their dishes sound, or even seem, like meat dishes? Why do they talk nonsense about nut-cutlets or tomato toad-in-the-hole? Why do they make nutton rhyme to mutton, and nutter rhyme to butter? It seems a futile poetical exercise. It cannot be supposed to take anyone in. We meat-eaters might as well pretend that cutlets grow on trees. We might as well talk about picking sausages in the hedgerows, or growing fish-cakes in our own garden. But while it is not deceptive, it is degrading. It is beneath the dignity of men who (though a trifle mad) are manifestly



THE UNNAMED STATUETTE IN THE MUSEUM OF THE BRIGHTON CORPORATION, WHICH MR. E. V. LUCAS AND OTHERS BELIEVE TO REPRESENT CHARLES LAMB.



THE STATUETTE AT STAFFORD HOUSE, WHICH LORD RONALD SUTHERLAND-GOWER BELIEVES TO REPRESENT HIS GRANDFATHER, THE FIRST DUKE OF SUTHERLAND—FOR COMPARISON WITH THE BRIGHTON MUSEUM STATUETTE.

ANOTHER ART MYSTERY: CHARLES LAMB, OR THE FIRST DUKE OF SUTHERLAND?

Towards the end of last month, Mr. E. V. Lucas, writing in the "Times," suggested that there should be a public statue of Charles Lamb. He said, also, "There is in existence, easily available for enlargement (thus not only saving a sculptor's fees, but ensuring a likeness), a minute contemporary statuette of the essayist, perfectly suited for commemorative purposes. This statuette is in the Willett Collection of Pottery and Porcelain in the Museum of the Brighton Corporation, and is thus catalogued: 'Statuette, Biscuit porcelain, Charles Lamb, 1775-1834, H. 10 inches, Derby, c. 1830.'" No sooner had Mr. Lucas's article appeared than Lord Ronald Sutherland-Gower wrote to the "Times" stating that the statuette referred to by Mr. E. V. Lucas appeared to him to be that, not of "Elia," but of his grandfather, the first Duke of Sutherland, and that a statuette, similar in all respects to that in the Brighton Museum, is at Stafford House. To this Mr. Lucas replied: "The statuette is unnamed. Since this is so, and since the figure was to my eyes, when I first saw it, unmistakably Lamb, and is still so like certain of the portraits, and since it was confidently described as Lamb by the late Henry Willett, I hope, even at the risk of adding to the sculpture mysteries of the world, and of your correspondence column, that Lord Ronald Sutherland-Gower will produce more evidence."

that the dishes were called "Smith Sauté" or "Brown à la Maître d'Hôtel." Moreover, these disguises are artistically very inappropriate to the cause in question. There is poetry in nearly everything, even in a fruit diet.

without even being simple, a society that keeps well by always treating itself as ill—this is something beyond the burden of Adam, and not to be borne. I won't stand that, as the little boys say—no, not for nuts.

trees of Arcadia growing nothing but McDoddie's Evaporated Vegetables. I will not have the land of shepherds invaded by insane doctors with their accursed digestive coffees and non-alcoholic wines. No, no; even in illusions there is all the difference between health and disease. Arcadia is an illusion of this earth; but it is a clear illusion. We cannot have natural food, because we human beings cannot have anything natural; only the supernatural is left for us. The apple is eaten; the fear is on all flesh; by the sweat of our brow shall we eat bread until we return to the dust. But not Wallace's bread, if you please, nor even his butter; nor do I think the tale of Eden would have ended better if the apple had been in the form of Apple Tea Essence—except in so far that it might have been less attractive. Food that is frigid

THE KAISER DECIDES IN FAVOUR OF THE "LEONARDO WAX BUST."

DRAWN BY OUR SPECIAL ARTIST, H. W. KOEKKOEK, FROM A SKETCH BY E. HOSANG.



DECIDING A POINT THAT HAS AGITATED THE ART WORLD: THE GERMAN EMPEROR VIEWING THE "LEONARDO DA VINCI WAX BUST" IN THE KAISER FRIEDRICH MUSEUM, BERLIN.

The Kaiser, always keenly interested in art matters, lost little time in going to the Kaiser Friedrich Museum to inspect the disputed "Leonardo da Vinci wax bust" purchased for that institution by Dr. Bode for the sum of £8000. His Majesty examined the work for over half-an-hour, and, according to report, was exceedingly pleased with it. "An album containing carefully executed reproductions of the Lucas busts was laid before the Emperor, who, with a smile, expressed his astonishment that anyone could identify these models with the bust acquired by the Kaiser Friedrich Museum."

DR BODE'S DEFENCE OF THE "LEONARDO DA VINCI WAX BUST"

"The Wax Bust of Flora at the Kaiser Friedrich Museum."

By WILHELM BODE.

(TRANSLATED FROM THE GERMAN ARTICLE IN "DIE WOCHE," BY COURTESY OF THE EDITOR OF THAT PAPER.)

MORAL and physical disease is in the air. In the history of modern art, and in the articles written about it, which have influenced it

strongly, there has arisen a "fake" fever, which has grown out of the dread of "fakes," which, at present, are numerous and fairly well executed, and consequently are quite worthy of consideration. Hence the serious mistakes that are made in differentiating between the true and the false. Formerly, only a few pictures were looked upon as doubtful, it has been left to those of recent times to commit wholesale slaughter. Voll discovered the "faked old Cologne pictures"; Venturi found that all the sculptures sold to the foreigner from the Strozzi and Medici Palaces, etc., were "fakes," the work of Italian forgers. The Press of every country takes good care that such nonsense is spread abroad and made as sensational as possible; and, unfortunately, the contradiction of such statements is often forgotten. To the general public, therefore, the old Cologne pictures are just as doubtful as is Rubens' "Neptune and Amphitrite" in the Berlin Gallery, which is still named the "false Rubens"; as is the "Giovannino," which is still said not to be by Michael Angelo.

To these "Ovid's victims" can be added the newest acquisition of the Kaiser Friedrich Museum, the wax bust of Flora, the authenticity of which was only questioned after it had been on exhibition a few days. The *Times* discovered that it was a "fake": and all the papers, which had hitherto admired the bust enthusiastically, spread this report throughout the world with lightning-like rapidity. An antiquary and auctioneer at Southampton wrote to the *Times*, and declared positively that the bust was by a sculptor who had died quite recently—R. C. Lucas, who had lived at Southampton. He based his theory on a photograph which had been taken of it; and on the assurance of the sculptor's son, now aged eighty-one, who is supposed to have helped in the making of the work. The taking-up of this question by the *Times* was not, it would seem, done in a spirit of friendliness, in order to help us: the exposure was published before the art critic of that paper could have passed judgment on the matter, or even, apparently, have heard of it; for a short while before he had admired the bust, and had acknowledged its undoubted antiquity in the *Times*. The chief editor thought it also of very little importance to find out who Mr. Cooksey was, or who R. C. Lucas was, and what was the nature of his works. He was aware, though, that this news would be spread all over the world, and that it would find an echo in many German papers that have a tendency towards Secessionism and a love of sensation and originality, and that, even in the case of absolute proof to the contrary, *semper aliquid hæret*. Since then letters have appeared daily in various English papers, especially the *Times*, in which Mr. Cooksey's part has been taken, and in which his romances of the modernity of the statue have been fully explained. All these documents have been made public, and the result is that the authenticity of the bust has been better proved than ever.

To understand the bust it is merely necessary to look carefully at the good reproductions here given. The bust itself is fully natural size, and gives about half the figure. It is made entirely out of purified wax, painted over. The painting is only on the reddish-brown hair and on the wreath of flowers, which is almost perfectly preserved and the colouring of which is identical with that of the well-known girl's bust at the Wicar Museum at Lille. The bust is damaged by the falling off of the first layer of wax on one of the shoulders, and, especially, by the breaking off of the greater part of the fore-arms. Some parts of it were restored long ago.

The school to which the bust belongs is betrayed at first glance: form, poise, and expression, particularly the strange smile, leave no doubt that only Leonardo could have created it. It answers to all the requisites he himself puts forth in his Treatise on Painting: that a woman should be represented in modest pose, with arms folded together, the head slightly bent forward and looking a little sideways. Leonardo's women, in his well-known pictures—his Marys, his Leda, his Mona Lisa, his very feminine young John in the Louvre—are all according to this theory, and our wax bust is so closely related to them that it must have been done in

the same period—that is to say, during the artist's last sojourn in Florence, at the beginning of the sixteenth century. That Leonardo was then occupied with a Flora composition, and most probably accomplished it too, can be deduced from the numerous Flora pictures of his pupils and followers, Pedrini, Melzi, Luini, etc. These pictures generally show half-figures, which, although they vary much in detail, make it obvious that Leonardo was followed. One of these pictures is at Hampton Court, another is in the Morrison Collection at Basildon Park. The wax bust is most like the latter; so like is it, in fact, that the English Press insists that the picture is the original from which Richard C. Lucas copied his bust in 1846 for the London art dealer Buchanan. To prove this, the English papers reproduce the picture from Basildon Park, and an old photograph, which Lucas is supposed to have taken of our bust in his studio. Is it, however, our bust, or is it not rather a copy of it—a copy made by one who did not altogether understand the original? For a comparison we give here a reproduction of the photograph, together with some photographs of our bust. A single glance suffices to show that it does not represent our bust. The position of the head in the draped bust is stiffer; the neck is longer and thicker; the head is differently poised on the shoulders; the left shoulder is further removed; and the curly hair is much more carefully carried out and in harder manner—never accurately according to the locks and wisps in our bust. To say that the latter difference is due to the decay caused by the lapse of sixty years is inaccurate, as the paint on the hair is quite well preserved. Besides,

would have followed exposure, but can mostly be traced to careless treatment and to attempts at restoration. As the reproductions show, the fore-arms, which stuck out somewhat, have been violently broken off; the damage to the right shoulder and arm is due to brutal blows, to which, too, doubtless is due the slighter damage to the upper layer of wax on various parts of the bust. The old colouring may have been slightly changed, but where it is missing, the loss is obviously the result of washing and rubbing, perhaps even of the heating of the surface. On the back, and especially on the fragment of the right hand, which is only partially cleaned, it is easily seen that a restorer, probably Mr. Lucas himself, removed the incrustation of dirt by washing, and even by scraping, and then tried to press the upper layer of wax by warming it; finally fixing it again. In the face and neck, on which traces of this process can still be seen, he has been successful, though, by the old colouring in the remaining parts of the bust, he only did what was absolutely necessary to the safety of the damaged portions: in the back and upper left arm he tried to fill the "holes" with a gypsum paste. The difficulty of the work (perhaps also his veneration for the original) prevented him from restoring it to the extent of completing the fore-arm and piecing together the right arm. The copy, which is shown in our reproduction, with its somewhat silly drapery and equipment of flowers, was obviously made by the artist to act as

a model for the bust purchased by Buchanan. For Lucas was (as is proved by the album of photographs now in our possession) very clever at restoring and copying old works of art.

The charges brought against the antiquity of the bust on the ground of material and technique are either of no consequence or wholly inaccurate. Wax has been used as a medium since the earliest ages, and in the Middle Ages, and especially the Renaissance, it was greatly used. Much greater dexterity was shown at that time in the creation of works in wax than is in evidence at present, or than was in evidence sixty years ago. Churches with famous relics or miraculous images received so many works in wax that these had to be cleared away from time to time, as to enter a church that was over-full of them was to endanger life. And these waxes were not merely small replicas of limbs of the cured, such as are seen to-day, but life-size busts and whole figures—even equestrian figures. Busts of the dead were also modelled in wax, and were placed on shelves or in cupboards; while both small and large models for bronzes were made in wax. These, like all great works of art, could only be made of uncoloured, purified wax. The dark brown colour, which is a feature of the comparatively few and generally small wax works of olden times, is due to the coating of dust and dirt.

When such works have been kept under glass they have retained their clearness, and, if painted, all the freshness of their colour: one need only compare the small wax reliefs in the Simon Cabinet next to the Bronze Hall in which the bust has been temporarily placed. The technique, the casting, and the style of the painting in colours which are soluble in water, are thoroughly characteristic of the Renaissance, as the comparison with the small Lille bust proves. Where the old dirt has not been removed, especially on the fragment of the hand and the back, the colour is quite petrified and covered by a dull brown hue, just as are the girl's bust (Lille) and most of the works in wax of the same period. In a word, all outward and inward signs prove distinctly the bust's ancient origin—that it was made at the time of the classic Renaissance, in the style that Leonardo invented. Even the dozens of more or less free copies from the hands of his pupils, which neither in the form, nor the poise, nor the expression approach the bust, make it probable that Leonardo was the creator of the master-work. He was as many-sided as a sculptor as he was as a painter, though we know him less in the former capacity. This hypothesis is further supported by the fact that a Flora bust from Verrochio's workshop (the celebrated woman's bust in the Bargello in Florence) is now ascribed rightly to the young Leonardo. It appears, as regards form, disposition, and conception, to be a forerunner of the wax bust; what is there suggested within the limit of Quattrocento art is accomplished here in so much freer and riper a manner that it is a masterpiece to be set beside the Venus of Milo.



THE WAX BUST, SAID TO BE BY LEONARDO DA VINCI, WHICH IS NOW IN THE KAISER FRIEDRICH MUSEUM, BERLIN; AND THE R. C. LUCAS PHOTOGRAPH OF A WAX BUST (TEMPORARILY DRAPED) WHICH, IT IS ASSERTED, SHOWS THE BUST THAT HAS BEEN BOUGHT FOR BERLIN.

For the right to reproduce the R. C. Lucas photograph of a wax bust, we are indebted to Mr. C. F. Cooksey, the well-known Southampton auctioneer and antiquary, who first raised the question as to the authenticity of the "Leonardo da Vinci Wax Bust," now in Berlin.

the bust was not coloured when Mr. Lucas photographed it: this is proved by the photograph now in our possession, the technique of which shows that it dates at the latest from the beginning of the 'sixties, long after the formation of the bust. The two busts vary altogether with regard to the position of the arms: the fore-arms, it is true, are missing in the one in our possession almost entirely in the case of the right arm, and the larger part of the left arm. But sufficient is left to enable us to judge with certainty what their position really was: the right arm was raised, as in Lucas's statue, but the left arm was extended far away from the body, and touched with the finger-tips the edge of the blue drapery. Both in Lucas's bust and in the Basildon Park Flora the left arm is clumsily placed behind.

If our bust be compared with the photograph of the one made by Lucas, another great difference must strike the beholder. The latter is intact, whereas the former has suffered damage of various kinds, so that it looks almost like a marble sculpture which has been unearthed. The discoverer of the "oneness" of these busts, the antiquary and auctioneer Cooksey, of Southampton, has tried to explain this away by stating that the bust was left in the open air exposed to all weathers. When asked how it came about that, in spite of this, the bust had not fallen to pieces altogether, and how it was that the head remained intact even to its colouring, he tried to account for this by saying that the bust had been sheltered from above. But even then it would have fallen to pieces as a result of exposure to heat and cold. The fact is, the damage it has sustained is not that which

EDITORIAL NOTE.—We wish it to be understood that we are not in agreement with Dr. Bode's criticism of the attitude taken by the "Times" with regard to the authenticity of the "Leonardo da Vinci Wax Bust" which is now in the Kaiser Friedrich Museum, Berlin. It appears to us that, throughout the discussion, the "Times" has but given the views of its correspondents, whether they favoured Dr. Bode's beliefs or those of his critics. Indeed, as we ourselves have done, it has acted with strict impartiality. We repeat on this page some of the illustrations published in recent numbers of this Journal, that Dr. Bode's points may be made the clearer. We would refer our readers to the complete series of links in the chain of argument which has been published in previous issues of our paper—the first photographs of the bust now at Berlin, given in our issue of October 16; R. C. Lucas's photograph of a draped bust (as here repeated), compared with one of the Berlin bust, given in our issue of October 30; and a photograph of the Leonardo da Vinci "Flora," from which it has been asserted R. C. Lucas modelled the bust now in Berlin, given in our issue of November 6.

FOR PURPOSES OF COMPARISON: A WAX BUST OF LEONARDO'S TIME.

PHOTOGRAPH BY AD. BRAUN AND CO., SUCCESSORS TO BRAUN, CLEMENT AND CO., PARIS; SUPPLIED BY MANSELL.



ADVANCED BY DR. BODE AS A PROOF OF THE AUTHENTICITY OF THE BERLIN WAX BUST: THE WAX BUST OF A GIRL, IN THE MUSEUM AT LILLE.

In his defence of the "Leonardo da Vinci Wax Bust," published on the opposite page, Dr. Bode cites this wax bust, which is in the Wicar Museum at Lille, to prove some of his points. Writing of the bust now at Berlin, Dr. Bode says: "It is made entirely out of purified wax, painted over. The painting is only on the red-brown hair and on the wreath of flowers, which is almost perfectly preserved, and the colouring of which is identical with that of the well-known girl's bust at the Wicar Museum at Lille." Again, he says: "The technique, the casting, and the style of the painting in colours which are soluble in water, are thoroughly characteristic of the Renaissance, as the comparison with the small Lille bust proves. Where the old dirt has not been removed . . . the colour is quite petrified and covered by a dull brown hue, just as are the girl's bust (Lille) and most of the works in wax of the same period." Further, and still writing of the Berlin bust, Dr. Bode points out that "the charges brought against the antiquity of the bust on the ground of material and technique are either of no consequence or wholly inaccurate. Wax has been used as a medium since the earliest ages, and in the Middle Ages, and especially the Renaissance, it was greatly used."

WORLD'S NEWS & PORTRAITS

Our Royal Visitor.

King Manuel of Portugal received a hearty British welcome on his arrival at Portsmouth last Monday, and later in the day at Windsor. Perhaps the most interesting thing he saw at Portsmouth was the register, shown by the vicar, containing the record of Charles the Second's marriage to Princess Catherine of Braganza, which took place immediately on the landing of that Princess, in the building now known as the Garrison Church, and at that time as the Domus Dei. The young King has won all hearts by his courteous demeanour, accompanied as it is by a touch of gravity, natural in one who has passed through the terrible experiences which preceded his accession. It is to be hoped that his visit to this country will do much to cheer him. After his visit to the Guildhall on Wednesday, it was arranged that the next two days should be occupied by shooting-parties in Windsor Forest, with State banquets in the evening. On Monday next it was arranged that King Manuel should come to London for two or three days, incognito, occupying the Belgian suite of rooms, which are next to King Edward's, and overlook the grounds of Buckingham Palace. The plans made included a lunch and reception at the Portuguese Legation in Gloucester Place.

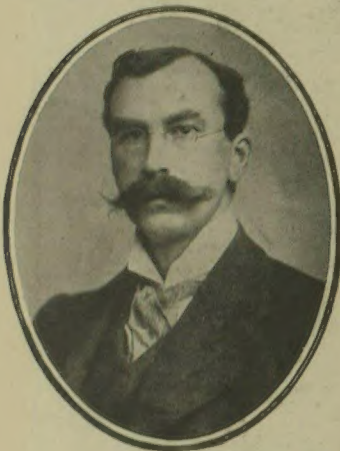


Photo. Elliott and Fry.

MR. THEODORE ANDREA COOK, F.S.A.
The Newly-Appointed Editor of "The Field."

Personal Notes.

Mr. William Senior having resigned the editorship of the *Field*, which he has so ably conducted for many years, his place will be taken, as from Jan. 1 next, by Mr. Theodore A. Cook. Mr. Cook is well known as a journalist, and as

THE LATE SIR WILLIAM THOMSON,
C.B., M.D.
Honorary Surgeon to the King in Ireland.

Photo. D'Arcy.

the author of "The History of the Turf," "Old Touraine," and other works, sporting and topographical. He was editor of the *St. James's Gazette* during the ominous pause before the outbreak of the Boer War. Since then he has been on the staff of the *Daily Telegraph*, writing on rowing mat-

ters over the pseudonym of "An Old Blue" (as he is, of Oxford). He has taken a prominent part in the organisation of the Olympic Games.

Tragic interest attaches to our photograph of the late Mr. J. W. Brooke, the young explorer who was



Mr. C. H. Mears.

Mr. J. W. Brooke.

THE LATE LIEUT. JOHN WESTON BROOKE, F.R.G.S.
The Murdered Explorer, with his Friend, Mr. C. H. Mears, and the Chief of the Wassu. Photographs found on Mr. Brooke's body will be found elsewhere in the Number.

murdered by Lolos last January, while travelling in the unknown borderland between China and Tibet. With his friend Mr. C. H. Mears, he started from Hankau early last year, and in February 1908 they arrived in the territory of the independent Wassu tribe, whose chief is seen in the photograph. In his territory they stayed for six weeks. After many adventures, they parted temporarily at Ning Yan Fu, and Mr. Mears never saw his friend again alive. He afterwards recovered Mr. Brooke's body, and on it found a number of photographs, including some of those which we have published this week and last. Mr. Brooke, who came of a well-known Yorkshire family, volunteered in the Boer War, and afterwards obtained a commission in the 7th Hussars.

Lord Minto has, in his eventful life, too often been where bullets and other missiles were flying to be much perturbed by ineffectual bomb-throwing, as in the atrocious outrage recently attempted at Ahmedabad. "Their Excellencies," it is recorded, "were quite unmoved, and drove on, completing the prearranged programme." Lord Minto, it is interesting to recall, is the first soldier who has seen active service to be appointed Viceroy of India—"the greatest office an English subject can occupy." And he has seen a great deal of active service, as well as other stirring events. He was in Paris during the Commune. He served as a volunteer in the Russo-Turkish War, in Afghanistan, and against Arabi Pasha in Egypt. After being Military Secretary to Lord Lansdowne in Canada, Lord Minto became Governor-General himself in 1898. He was made Viceroy of India in 1905, and has been universally popular and successful there. Lady Minto, who is a sister of Earl Grey, takes a deep and practical interest in philanthropic work in India, and especially in any movement that tends to improve the position of women.

By the death, within a few days of each other, of two eminent surgeons, the medical profession has sustained a severe loss. Sir

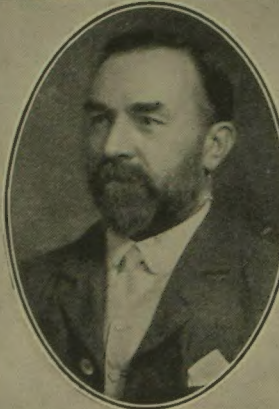


Photo. Elliott and Fry.

THE LATE MR. HENRY HUGH CLUTTON, M.B., F.R.C.S.
Senior Surgeon at St. Thomas's Hospital.

became house surgeon to the Richmond Hospital, Dublin, soon afterwards. In 1881 he was President of the Royal College of Surgeons in Ireland. During the Boer War he had charge of Lord Iveagh's Field Hospital, receiving a medal, with clasps, and being several times mentioned in dispatches. He was knighted in 1897, and made a C.B. three years later. He was Honorary Surgeon to the King in Ireland, as he had previously been to Queen Victoria. Sir William wrote largely on medical subjects. The other distinguished surgeon whose death has to be recorded is Mr. Henry Hugh Clutton, Senior Surgeon at St. Thomas's Hospital. He was born at Saffron Walden in 1850, and was educated at Marlborough, and at Clare College, Cambridge. He studied medicine at St. Thomas's Hospital, and became a lecturer in the Medical School. He was also Surgeon to the Victoria Hospital for Children, and acted as Examiner in Surgery to the University of Cambridge. He was formerly President of the Clinical Society.

Dr. MacCormack, whose death, at the age of seventy-six, has just taken place, retired last year, owing to ill-health, from the Roman Catholic Bishopric of Galway. He was educated at Maynooth, and in 1872 was appointed Bishop-Coadjutor of Achonry, succeeding in 1875 to the bishopric. He became Bishop of Galway and Kilmacduagh in 1887. The apostolic administration of Kilfenora was also in his charge.

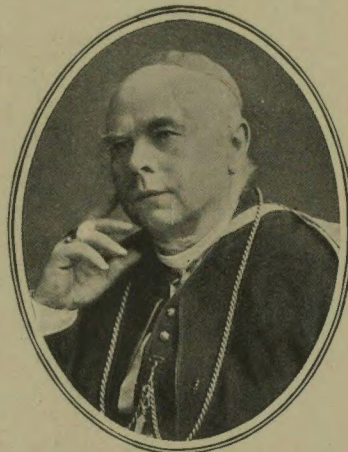


Photo. Lafayette.

THE LATE RT. REV. FRANCIS JOSEPH MACCORMACK, D.D.
Formerly Roman Catholic Bishop of Galway and Kilmacduagh.



Photo. Bourne and Shephard.

THE COUNTESS OF MINTO,
Who was with her Husband when the Bombs were Thrown.

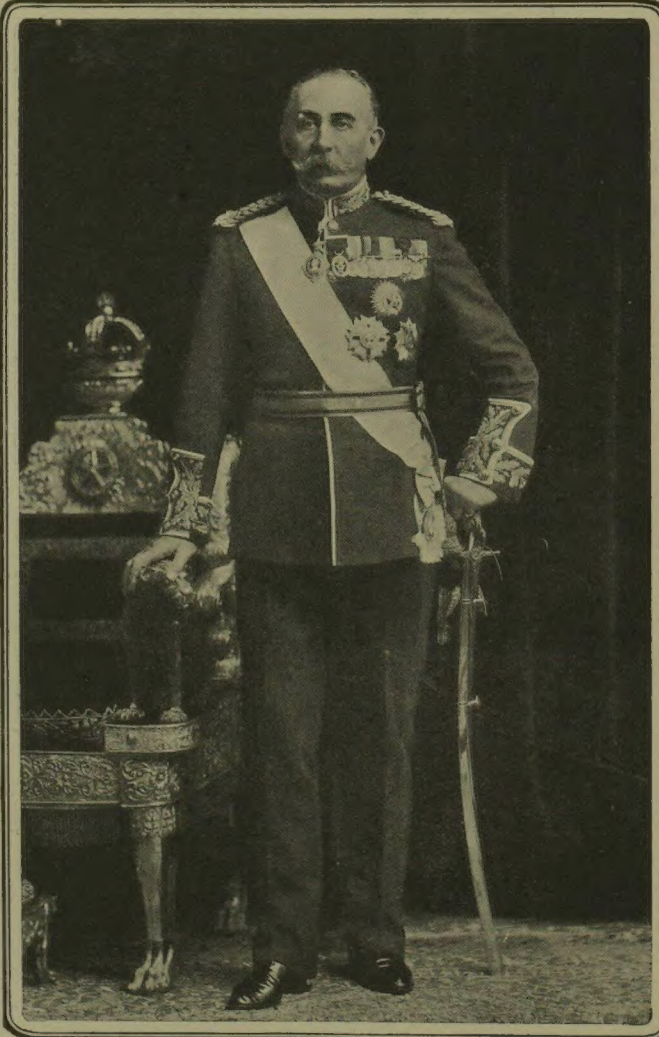


Photo. Bourne and Shephard.

THE RT. HON. THE EARL OF MINTO, P.C., G.M.S.I., ETC.
Viceroy of India, at whom Bombs were Thrown at Ahmedabad.

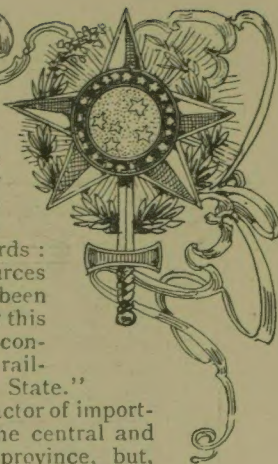
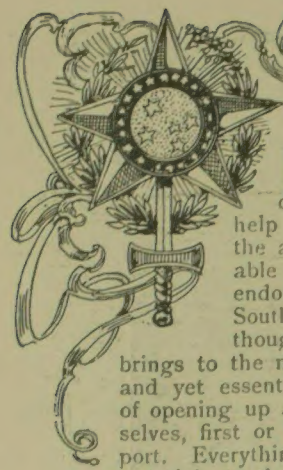
PURCHASER AND DEFENDER OF THE "LEONARDO DA VINCI WAX BUST"
BOUGHT BY BERLIN.



DR. WILHELM BODE, DIRECTOR OF THE KAISER FRIEDRICH MUSEUM.

Dr. Bode, who was responsible for the purchase of the "Leonardo da Vinci wax bust" that has aroused so much controversy, is the Director of the Kaiser Friedrich Museum, Berlin, and it was for that institution that the work was bought for £8000. Dr. Bode is as firmly convinced that the bust is, in very truth, the work of Leonardo as are certain others that it is the work of R. C. Lucas, the British sculptor who flourished in the middle of the nineteenth century. Indeed, the more the Doctor examines the bust, the more certain he is that it is a genuine early sixteenth-century work. On another page of this number, we give Dr. Bode's own defence of the bust, translated from the German; and on yet another page a drawing of the Kaiser inspecting the work in the Kaiser Friedrich Museum.—[PHOTOGRAPH BY R. DUHRKOPF.]

RAILWAY DEVELOPMENT IN BRAZIL.



FOR centuries man has sought, not always without finding, ways and means to help Nature to give to mankind the abundance of good and desirable things with which she has endowed the Northern States of South America. A moment's thought along the lines of history brings to the mind appreciation of a simple and yet essential truth—that the difficulties of opening up a young country resolve themselves, first or last, into difficulties of transport. Everything turns upon getting men and materials to the spot, and then upon getting the product, whether of a mine, or of a cattle farm, or of an agricultural district, to the market; which usually means first the ocean, and afterwards some foreign land. The power of the Khalifate was smashed by railway engineers at least as much as by fighting-men; and the fact that in the last century the earth has been made to yield her fruit in such enormously increased abundance is due to the steam-ship and especially to the railway. All this is truism; but a truism is a truth which declares itself at sight, but is not always visible.

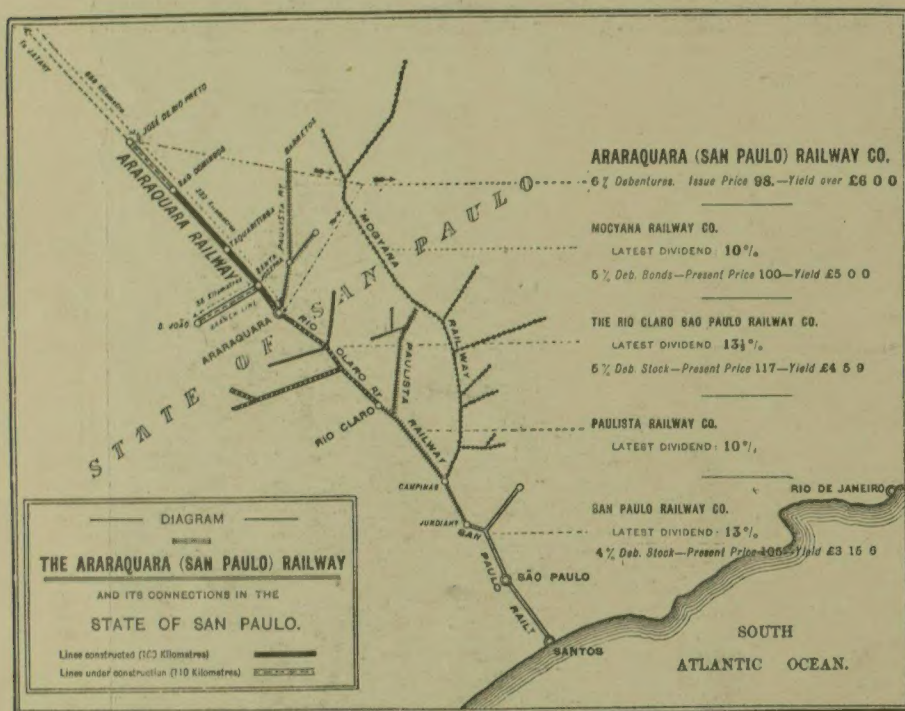
prolongation of the line for a further distance of 72 kilometres to San José de Rio Preto, and the construction of a branch line of 38 kilometres at a point near Araraquara, passing into a fertile region in which, it is confidently anticipated, abundant traffics will be secured. In the three years ending with 1908, the first section of the main line, 82 kilometres in length, secured an average net revenue of £21,400 per annum. It may here be observed, in a general sense, that when an existing line is prolonged, the effect is to increase the earnings of the earlier portion by bringing over it traffics created and collected by the extension line, and it is fully believed that this first section of 82 kilometres has a latent earning capacity, which will be brought into active being by the prosecution of extensions, far in excess of the amount of £21,400 per annum which we have mentioned. In fact, the capacity of the line is now trebled, and is estimated at a net sum of £66,700 per annum.

With regard to the second section of the main line, 150 kilometres in length, to San José de Rio Preto, the company finds itself in a very comfortable position. Recognising the vital importance of railway development, the Government

of the State of San Paulo, on the principle that a growing country must contribute to the railways which serve it, has adopted the policy of affording every possible encouragement, even to the opening of its coffers, to reputable organisers of such work. In pursuit of this policy, the State has guaranteed interest at the rate of 6 per cent. per annum for a period of thirty years on the capital expended on the construction of this

the districts through which the new sections will pass are highly cultivated, and should contribute a substantial and increasing additional traffic. In his own words: "The development of the resources of the State of San Paulo has been extraordinary, and I believe that this development will continue and contribute to the prosperity of the railway serving the interior of the State."

The company has a further factor of importance in its favour. It serves the central and north-western portion of the province, but, potentially, its service extends much further afield, for, in the ultimate scheme of construction, the continuation of the line from San José de Rio Preto,



A MAP OF THE ARARAQUARA (SAN PAULO) RAILWAY, AND ITS CONNECTIONS.

Of the productive capacity of the great country of Brazil most people are aware, more or less vaguely. They have heard of the rubber-forests and of the coffee-fields, and the name of the country is associated with gems and other mineral products. For our present purpose it is not necessary to make the situation more precise and definite. It is sufficient that the reader should be reminded only that Brazil is known to have a fruitful soil, to prove the initial proposition that the country has need of railways. Now, of the Brazilian States, there is none which is forging ahead more rapidly than the State of San Paulo, in which there is in hand an extension of the railway system destined, without doubt, to add materially to the possibilities of the profitable cultivation of the land and the dispatch to the world's hungry millions of food-stuffs in ever-increasing quantities, as well as other commodities, perhaps less essential to life, but eminently useful in the state of existence in which it has pleased Providence to place us.

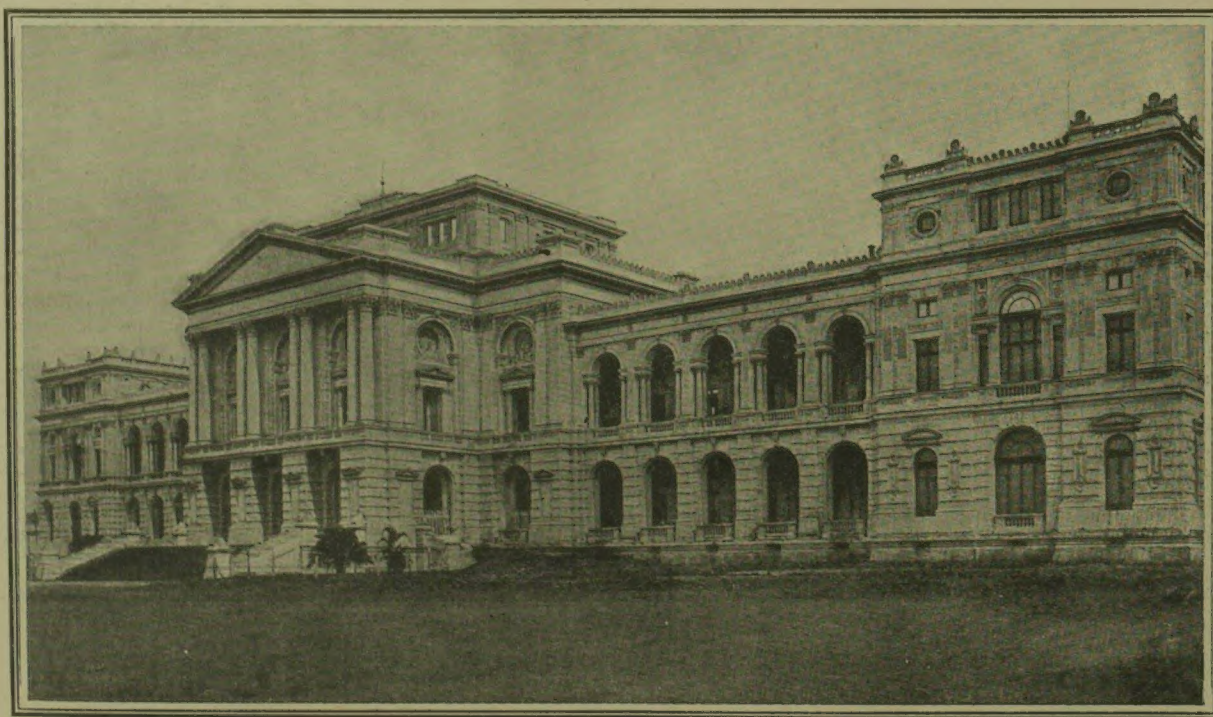
The main central railway system of the State of San Paulo leaves the seaboard at the busy port of Santos, and, passing up country, is worked in turn by the San Paulo Railway, the Paulista Railway, and the Rio Claro Sao Paulo Railway, all paying dividends of 10 to 13 1/2 per cent., while the Mogyana line in the same district pays 10 per cent. Finally, the town of Araraquara is reached, from which town is derived the title of the company with which we are especially concerned—the Araraquara (San Paulo) Railway Company. This company has already in operation a line 160 kilometres in length, continuing as far as the town of Sao Domingos, the main trunk system to which we have referred. The immediate programme of construction provides for the

150 kilometres, limiting its guarantee, for obvious reasons, to an expenditure of £1875 per kilometre. The immediate value of this guarantee, it will be observed, is equivalent to £16,875 per annum; but it goes without saying that, as the guarantee expires in thirty years, the company requires something more to justify the outlay which the extension of its system must involve. Such justification is ample. One authority may be quoted, whose opinion is unbiassed, and whose experience gives to his words the greatest possible weight. We refer to the Superintendent of the very prosperous San Paulo Railway Company, Mr. William Speers. He has put on record

650 kilometres further into the interior, forms an important part. It is satisfactory to know that, in the financing of this important scheme, British financiers are playing a prominent role, and that British investors have an opportunity to participate, inasmuch as it is the intention to issue at the price of 98 per cent. (redeemable at 106 per cent.) £600,000 sterling 6 per cent. first mortgage debentures, to which the State guarantee will apply. The company is a young one, and has to pay the penalty of youth by borrowing the capital it requires at a substantial rate of interest. Other young railways have had to do likewise in their day—e.g., the Canadian Pacific, the neighbouring San Paulo, the Pennsylvania, which have all issued early obligations of from 5 to 6 per cent. Indeed, even the great railways at home in England have had to do the same. It is the investor of discrimination who is most successful. He, pinning his faith not entirely to securities which everyone knows and which are so established in public favour as to return only small rates of interest, looks about him for investments intrinsically good, with possibilities of capital appreciation. It is to such that the securities of the Araraquara Railway must appeal, for the far-sighted investor is particularly interested by railway debentures at attractive rates. It should be added that the personnel of the Advisory Board is exceptionally strong.



A MODERN STREET IN SAO PAULO CITY: THE RUA DIREITA.



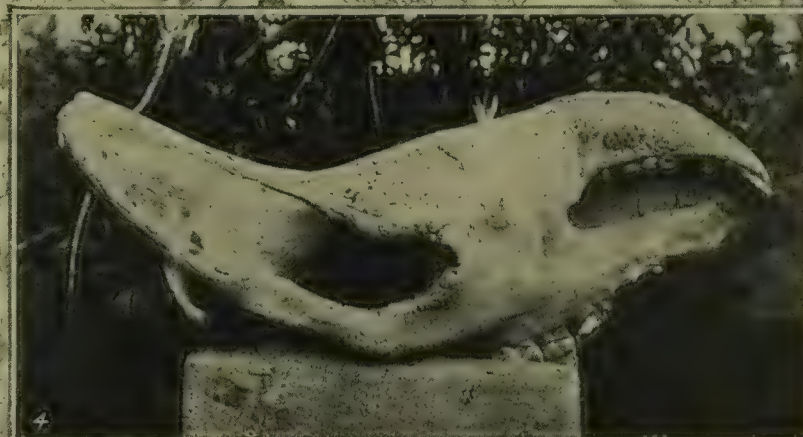
THE MONUMENTO DO YPIRANGA IN SAO PAULO CITY.

his full belief that the contemplated extensions and the development of the country served by the railway will contribute materially to the company's prosperity; and that

investor is particularly interested by railway debentures at attractive rates. It should be added that the personnel of the Advisory Board is exceptionally strong.

IN THE HUNTING-GROUND OF PREHISTORIC BEASTS: A MAMMOTH'S REMAINS.

FOUND IN NORTHERN SIBERIA AND BROUGHT TO ST. PETERSBURG BY A SPECIAL EXPEDITION.



1. PEOPLE OF THE LAND THAT WAS ONCE THE HAPPY HUNTING-GROUND OF GREAT PREHISTORIC BEASTS: TUNGUSES MOUNTED ON REINDEER.
2. ON A STRANGE STEED: A WOMAN OF YAKUTSK RIDING A REINDEER.

3. THE WEAPONS OF A PREHISTORIC ELEPHANT: TUSKS RECOVERED BY THE EXPEDITION.
4. REMAINS OF A BEAST CONTEMPORARY WITH THE MAMMOTH: THE SKULL OF A SIBERIAN RHINOCEROS.

5. FOUND BY NATIVES OF SIBERIA; BURIED IN THE BED OF A RIVER, AND RECOVERED BY A SPECIAL EXPEDITION: THE SKULL OF A MAMMOTH IN A REMARKABLE STATE OF PRESERVATION.
6. WITH THE FLESH AND THE HAIR STILL UPON IT AFTER THE LAPSE OF MANY CENTURIES: THE RIGHT HIND FOOT OF A MAMMOTH, DISCOVERED IN NORTHERN SIBERIA.

Northern Siberia, in particular, was a happy hunting-ground of the mammoth and other prehistoric beasts, as, to-day, it is the happy hunting-ground of those who seek relics of the animals of many centuries ago. The remains illustrated on this page were found two years ago, on the banks of a small stream, by natives who were hunting foxes. These men notified the nearest town of their find, with the result that recently the St. Petersburg Academy of Science sent a special expedition to recover the relics, which had been buried in the river bed. The scientists dug up first of all the skull of a mammoth, with part of the skin and flesh and one eye cavity in a good state of preservation. The right hind foot was found next, and was also well preserved. The hair covering it was from five to six inches in length. This excellent state of preservation is not as uncommon as might be imagined. In 1846 the remains of a mammoth seen by Adams had suffered so little through the lapse of time that its flesh was eaten by natives, dogs, and wild animals. It was on this same occasion that it was proved that the mammoth used to feed on the shoots of coniferous trees. The mammoth varied from nine to eleven feet in height.

A WALKING MUSEUM OF DRESS: CURIOUS TYROLESE COSTUMES.

THREE PHOTOGRAPHS BY FRITZ GRATL.

RECENTLY there was to be seen in the streets of Innsbruck, the beautiful capital of Tyrol, a sight the like of which had certainly never been witnessed before, and one that could be observed in no other country. For where else could there be collected together some thirty-five thousand peasants—men and women—all dressed in the most striking ancient costumes, each person bearing some kind of defensive arm—a quaintly shaped firelock or a halbert, a partisan of mediæval form, a spike-garnished club, a spear made out of a scythe-blade, a great double-pronged pitchfork, or a formidable iron-shod flail? In a file several miles in length the peasants marched past the Imperial Palace, at the gaily decorated front gate of which stood their beloved Emperor. Surrounded by a dozen Archdukes and Archduchesses, a brilliant Court, and all the pomp and circumstance incidental to any show in which the proudest aristocracy of the world participates, the venerable Kaiser with smiling face stood for nearly five hours passing in review that seemingly endless "Festzug" of his beloved Tyrolese.



"Festzug der Tiroler Schützen" offered rare chances, though from a photographer's point of view it was marred by the jostling crowd, which made it impossible to get even snapshots. The pictures presented to the reader are the result of better opportunities.

Quite as interesting as the costumes were many of the arms, though the majority of the men forming militia rifle corps carried modern breechloading rifles. One saw among the older arms the identical flintlock and even matchlock guns, and home-made halberts and "Morning Stars" that did such fine work in those fearsome days of 1809. The histories of such special arms, which in some cases date back to 1703, when marauders galore, set loose by the Wars of the Spanish Succession, ravaged the Tyrolese valleys, are, naturally enough, treasured up by the descendants of the men and women who used them in those far-off days. One's researches are often rewarded by coming upon evidence unchronicled elsewhere, for it must not be forgotten that during the long Bavarian occupation of Tyrol in the years



But not only the sovereign and nobility thus honoured the centenary of Tyrol's heroic fight for liberty; thousands of visitors from all parts of the world lined the streets and cheered lustily the descendants of those brave peasants who in 1809 put up such a bold fight against overwhelming odds of French, Bavarian, and Italian armies led by some of the most famous generals of the invincible Napoleon.

If there was one feature more than any other that struck the critical observer, it was the total absence of theatrical make-ups or "faked" costumes. Without exception that one could detect, every particle of dress, every piece of armament or weapon, every implement there displayed was genuine, and such as was used one hundred years ago; in a majority of instances, the things were the identical ones worn or carried by the valiant forebears of these sturdy-looking, virile peasants. In colour, shape and make-up, many of the half-hundred varieties of old costumes—each valley used to sport its distinct dress—were unique.

To the student of costumes and the lover of quaint pageantry of the genuine sort, the



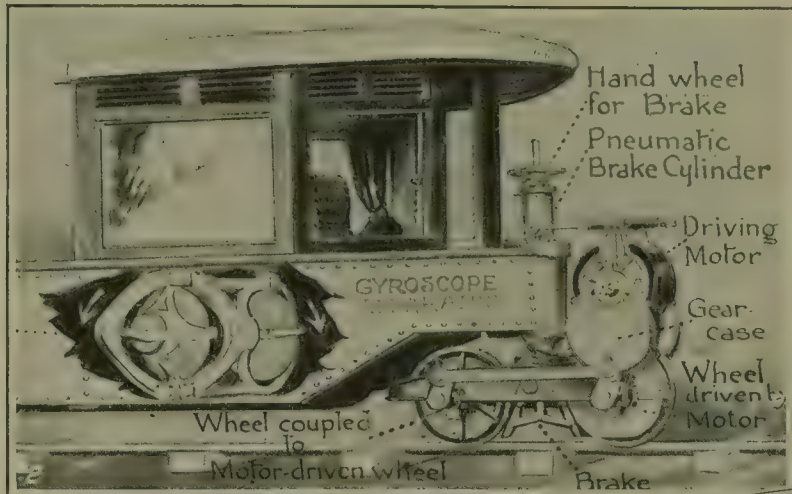
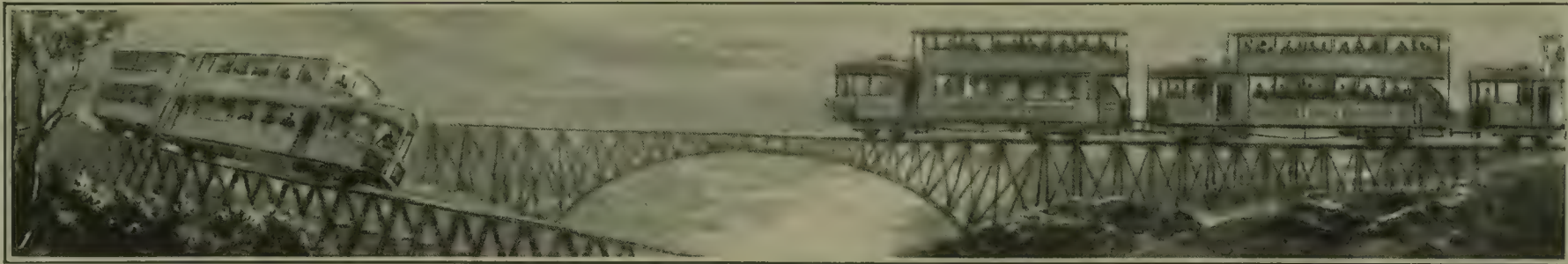
previous to the 1809 rising, the whole country had been stripped of all weapons, death being the punishment for those who were discovered secreting arms. Hence when the people rose they armed themselves with the most primitive weapons: pikes consisting of scythe-blades, cannon made of hollowed-out tree trunks, bound together by iron hoops forged by the village blacksmiths, and rifles of the most antiquated make.

Only in very few instances were the members of the "Festzug" not peasants or villagers; in a few cases the peasantry of a district had invited prominent members of their ancient aristocracy to march at the head of their particular group; and in a few others leading residents, well known to the surrounding people, were invited to participate. Thus it happened that an English girl—the only representative of Britain who actually marched with the peasants—came to figure among the Brandenburg peasants, wearing the old costume which the women of that idyllic little valley wore in the 17th and 18th centuries.—W. A. BAILLIE-GROHMAN.

1. IN THE FASHION, THOUGH IN THE DRESS OF MANY YEARS AGO, A GIRL FROM RATTENBERG, IN THE UNTER INN VALLEY, WEARING A "BEEHIVE" HAT OF UNPLUCKED BEAVER, A RELIC OF THE DAYS OF A HUNDRED AND FIFTY YEARS AGO, WHEN THE BEAVER WAS PLENTIFUL IN THE STREAMS OF TYROL.
2. A "MERRY WIDOW" HAT OF SOUTH TYROL; A GIRL FROM THE GRODEN VALLEY WEARING ONE OF THE LARGE HATS THAT ARE FAVOURED IN HER DISTRICT.
3. THE "TOPPER" FOR MAN AND WOMAN; A PEASANT COUPLE FROM AUSFERN, ON THE BAVARIAN FRONTIER.
4. IN SIX-FOOT-LONG STOCKINGS; PEASANT GIRLS FROM THE ALPBACH VALLEY, WEARING SIX-FOOT-LONG STOCKINGS, WHICH, PLEATED, MAKE THE LEGS LOOK HUGE.

BILLIARDS ON A SLANTING TABLE IN A TRAIN: A MONO-RAIL POSSIBILITY.

DRAWINGS BY H. W. KOEKKOEK; PHOTOGRAPH BY TOPICAL



THE Brennan Mono-Rail, a full-sized but unfinished car for which was tested most successfully the other day, is remarkable in that the gyroscope is adapted to it. Each car is kept upright on the single rail by an adaptation of the gyroscope, two wheels revolving in opposite directions in a vacuum. This stability apparatus keeps the car in a stable

towards the inside of the curve. The table will lie over also; but the balls will remain stationary, as the centrifugal force acting on the balls and tending to throw them towards the outside of the curve is exactly counteracted by the upward slope of the table in that direction. From this it is quite evident that it would be easy to play a satisfactory

condition no matter at what angle it may lie over. "Now imagine a billiard-table fixed in the car in such a way that it will be truly level when the car stands upright. A billiard-ball placed on this table will, of course, lie still, the only force acting on it being that of gravity, acting vertically downwards. Suppose now that the car is running round a curve, and, consequently, lying over at an angle

factory game of billiards whilst the table lay over at a sharp angle... The action of the balanced forces on the human body would be exactly the same as on the billiard-balls, and the passengers would consequently have no consciousness of any slope in the floor of the car, but would gain the impression that the landscape outside the car window was sloping upwards more and more as the speed round the curve increased."

1. THE RAILWAY OF THE FUTURE AS IT MAY BE: TWO DECKED CARS, KEPT IN PLACE BY GYROSCOPES, RUNNING ON A SINGLE RAIL.
2. PART OF A CAR OF THE GYROSCOPE MONO-RAIL, SHOWING THE GYROSCOPES THAT KEEP THE CAR IN PLACE ON ITS SINGLE LINE.
3. A FULL-SIZED GYROSCOPE MONO-RAIL CAR: THE BRENNAN EXPERIMENTAL CAR CARRYING A NUMBER OF PASSENGERS.
4. BILLIARDS ON A SLANTING TABLE IN A MONO RAIL TRAIN, THE BALLS REMAINING STATIONARY.

(SEE ARTICLE ON PAGE 703.)

ART · MUSIC · AND · THE · DRAMA ·



"THE LITTLE DAMOZEL," AT WYNDHAM'S:
MR. A. VANE-TEMPEST AS THE
HON. FITZROY LOCK.
Photograph by Foulsham and Banfield.



ART NOTES.

A FEATURE of the Portrait-Painters' exhibition at the New Gallery is the collection of pictures of members of the dramatic and musical professions to which the North Room is devoted. Here are all the actors and actresses, and Mr. Bernard Shaw. Mrs. Patrick Campbell is twice represented, by Mr. Charles Shannon merely as the most picturesque of laywomen, and by Mr. S. J. Solomon in a hollow-eyed moment of "The Second Mrs. Tanqueray." Mr. Martin Harvey is also duplicated, in both cases as Sydney Carton, and in both he is extremely like Mr. Martin Harvey; and here are two Misses Marie Tempest, with Mr. William Nicholson and M. Blanche cleverly chosen for her painters. Her aigrette, tall and bold beyond the ordinary, and Mrs. Brown-Potter's hair, brushed to a poster-red by Mr. Ranken, are among the few evidences of the attractive spice of daring that is associated with the profession of greatest publicity. For the most part these pictures show a timid and reluctant race; Mr. George Alexander seems almost ashamed of his pretty attire, and quite unheroic, in "The Prisoner of Zenda," by the late Mr. Robert Brough; and Mr. Collier, one of the painters to insist that his dramatic sitters shall take dramatic poses, is more successful when he depicts his own invented heroines than in such a portrait as his "Miss Julia Neilson."

Here, too, are the young ladies of musical comedy, looking carefully innocent of any vocation for the theatre. Their prettiness and smiles are stationary, and they have discovered the talents of Mr. Lavery and Mr. Harrington Mann at a similar standstill. The only portrait in the room that strikes one as being the portrait of a man whose profession it is to adjust his emotions and to toss his expressions this way and that, is the "Jefferson," by Mr. Sargent. There is a versatile face, superbly painted!



"LORRIMER SABISTON, DRAMATIST," AT THE ST. JAMES'S.
MR. GEORGE ALEXANDER AS LORRIMER SABISTON, MR. C. M. LOWNE
AS RICHARD KELHAM.



THE AUTHOR OF "THE LITTLE DAMOZEL":
MR. MONCKTON HOFFE.

Mr. Hoffe, whose maiden play, "The Little Damsel," would have been given at Sandringham before the King on November 12, but for the sudden death of Mr. Montagu Guest, is an Irishman. He was born in Connemara twenty-eight years ago. He was intended for the priesthood, and to that end was educated in a Jesuit college. At seventeen, he ran away to London, and joined a theatrical touring company at a salary of a guinea a week. "The Little Damsel" was written in thirty-one days, in January last. The King has now commanded that it shall be played at Sandringham on Friday, December 3.



"THE LITTLE DAMOZEL," AT WYNDHAM'S: MISS MAY BLAYNEY AS JULIE ALARDY AND MR. CHARLES HAWTREY AS RECKLAW POOLE.

Photograph by Foulsham and Banfield

For the rest, they are stiffened to one mood and look. Watts' portraits of Miss Ellen Terry and Miss Mary Anderson have a beauty and sincerity quite unrelated to the British theatre, if it may be judged from this collection of theatrical portraits; but Madame de Novarro's head has been sliced away behind to a point beyond ordinary human endurance.

The other portion of the Portrait Painters' Exhibition contains better things; in many important instances, like the "professional" portraits, the work of past years. Is the layman cleverer at the business of sitting than his theatrical brother? How precisely Sir Walter Gilbey looks the Sir Walter Gilbey of our preconceptions, if we had any, in the portrait by Sir W. Q. Orchardson! And does not Mr. Orpen's "Lewis Tomalin, Esq.," show a man who sits in his chair and smokes his cigar with an assurance and ease that we find in none of the portraits of the men whose business it is to do these, and all such things, with assurance and success? This picture is not Mr. Orpen's only triumph. Perhaps no painter, and certainly not Mr. Nicholson, in whose picture of Lady Denman and her pearls we see a talent very ill at ease, has made so complete a conquest of the dullard mood that threatens the artist who must paint pictures to order. The portrait of Mr. Tomalin sparkles like a Vermeer. E. M.

THE PLAYHOUSES.

"THE TINKER'S WEDDING," AT THE AFTERNOON THEATRE.

IT looks as if the directors of the Afternoon Theatre had accepted Mr. Synge's last play on the strength of its dead author's reputation, and without much consideration of its quality. That the playwright who gave us such beautiful tragedy as "Riders to the Sea," such glorious fun as "The Playboy of the Western World," and such satirical allegory as "The Well of the Saints" should sink to the level of dullness and monotony marked by "The Tinker's Wedding" can but be matter of sincere regret to his admirers. Of course we get even in this work that haunting Irish cadence and those poetical flights of fancy which have always been characteristics of Mr. Synge's dialogue. But there is no movement or dramatic significance in the piece, and the best that can be said for it is that it is a study of the seamier side of Irish peasant life, in which a travelling tinker, his unmarried mate, his drunken and repulsive old mother, and a priest who haggles like a chapman over his fees for performing a wedding are presented realistically enough, but are not made to react upon one another in an interesting manner. They come before us amid rather sordid surroundings; they use a dialect that to English ears is only half intelligible, and when the three tramps disappear from the scene after playing a scurvy trick on the priest, we are glad to bid the whole set good-bye and to turn to the operetta of Mr. Holbrooke's to which the comedy wherein they figure serves as prelude. The pleasantest memory of the production was Miss Mona Limerick's musical delivery of the lines set down for Sarah Casey, the girl who, despite all her wishes, never succeeds, after all, in securing the blessing of the Church upon her irregular "marriage."

[Other Playhouse Notes elsewhere in the Number.]



THE REVIVAL OF "TRILBY" (WHICH WAS TO HAVE BEEN GIVEN AT SANDRINGHAM) AT HIS MAJESTY'S: SIR HERBERT BEERBOHM TREE AS SVENGALI, AND MISS VIOLA TREE AS TRILBY.

OLD METHODS IN NEW VEHICLES: SITTING TAILOR-FASHION IN A TRAIN.

DRAWN BY OUR SPECIAL ARTIST, S. BEGG



THE MOST ADAPTABLE NATION RETAINING OLD MANNERS: JAPANESE SITTING CROSS-LEGGED IN AN UP-TO-DATE RAILWAY-CARRIAGE IN JAPAN

Although, perhaps, the most adaptable of all nations, the Japanese are still wont to mix the manners of the Far East with the methods of Europe. Not so long ago, it was reported, for instance, that a certain wealthy Japanese merchant lives in a house of the old, flimsy type, and has had built next door to it a European house, in which his family dwell as Europeans. Another instance of this tendency is here illustrated. Japanese travelling in a modern railway-carriage are seen sitting cross-legged on the seats, their sandals before them on the floor of the compartment. It will be noted also that the men wear a mixture of Japanese and European dress.

AT THE SIGN OF ST. PAUL'S



"E. NESBIT" (MRS. HUBERT BLAND),
Whose new story, "Harding's Luck," is appearing through
Messrs. Hodder and Stoughton.

MR. ANDREW LANG ON M. ANATOLE FRANCE'S
"VIE DE JEANNE D'ARC."

WHEN the first edition of the "Vie de Jeanne d'Arc," by Monsieur Anatole France, came into my hands, in March 1908, I read in it many statements which were entirely new to me. I therefore compared these statements with the passages in the original authorities to which M. France referred his readers, in his notes.

Very often the said authorities either contradicted M. France, or said nothing on the subject which he was treating.

In January 1909 M. France added a short new preface, in one page, to his twenty-eighth edition, remarking, "Mr. Andrew Lang's praiseworthy scruples with regard to my references have caused me to correct some and to add several." I therefore read this new and corrected edition, and wrote on it a little book, "La Jeanne d'Arc de M. Anatole France" (Perrin, Paris, 1909). On looking at Appendix I. of this work, I find eighty numbered corrections of M. France's "corrected" edition of January 1909.

To what extent is the English version of our author's work, "The Life of Joan of Arc," translated by Miss Winifred Stephens, and published by Mr. Lane, a correct account of the history of the Maid? It is as self-contradictory as ever. On page viii we are told that "the high value to be set on the Maid's replies" (to her judges) "is well known: they are heroically sincere, and for the most part perfectly lucid." Yet "after the lapse of a year it is certain that she retained but an indistinct recollection of some of the important acts of her life." Finally, "her constant hallucinations generally rendered her incapable of distinguishing between the true and the false."

Thus her lucidity and sincerity are the fruit of a very defective memory, and of an inability to distinguish between the true and the false.

If M. France's first statement be correct the evidence of the Maid is excellent. If his second remark

A FAMOUS GRANDE DAME OF THE EARLY 19TH CENTURY:
THE DUCHESSE DE DINO.

AFTER A MINIATURE BY AGRICOLA.

The Duchesse de Dino (1793 to 1862) was the niece of the Prince de Talleyrand (1754 to 1838) appointed Ambassador in London by Louis Philippe in 1830. She was a famous figure in European society of that period. She afterwards became Duchesse de Talleyrand et de Sagan. Reproduced from "Memoirs of the Duchesse de Dino" (1831-1835), Edited by the Princess Radzwill, by Courtesy of the Publisher, Mr. William Heinemann. (SEE REVIEW ON ANOTHER PAGE.)



A SUPPRESSED PLATE BY HOGARTH: "TASTE:
THE GATE OF BURLINGTON HOUSE."

"Among the counterblasts to [Pope's] 'Epistle to Lord Burlington' [a satire on the Duke of Chandos] was 'A Miscellany of Taste' . . . A frontispiece by Hogarth . . . shows Pope, in the guise of a bricklayer's labourer, mounted on a scaffold, whitewashing the gate of Burlington House. The Duke of Chandos, who drives through in a chariot, receives some splashes from his brush."

Reproduced from "Mr. Pope, His Life and Times," by George Paston, by Courtesy of the Publishers, Messrs. Hutchinson and Co.

(SEE REVIEW ON ANOTHER PAGE.)

be correct, her evidence is worthless. In my French book I have examined, I think, every single instance in which her memory is impugned, and have proved that it was more accurate than the written report of her trial, issued by her judges. I have also shown that, on the solitary occasion when she gave her judges a kind of transparent allegory in place of the naked truth—her object being to conceal a secret of her King's—she *did* know the true from the false, and confessed that her statements had been *fictio quadam*, "a sort of story."

M. France writes, as to Jeanne's "Voices": "The third time she knew it was an angel's voice, and she even recognised the angel to be St. Michael. She could not be mistaken, for she knew him well. He was the patron-saint of the Duchy of Bar." M. France then describes the armour and attributes by which Jeanne knew the saint.

Unluckily, Jeanne declares that she "saw the appearance many times before she knew it was St. Michael." I have nowhere found proof, in the passages cited by M. France, that Jeanne ever said that the appearance "bore arms." In fact, M. France says, truly, that Jeanne "was not permitted to say in what semblance was St. Michael." She never described him.

MRS. ADA M. INGPEN.

Whose new book, "Women as Letter-Writers," has been published by Messrs. Hutchinson.

M. France constantly asserts that Jeanne's visions and voices were directed by the suggestions of priests who knew that she was a visionary. On this point I think all French historical critics differ from him, and he himself quotes Jeanne's words, that she never mentioned her visions to any priest. He actually retains, in this English translation, the statement that, while she was at home, "Jacob, priest of Moutier-sur-Saux, was her confessor." When Jeanne left her home, Jacob was a child of eight years old! He cannot have directed visions about which the Maid spoke to no priest, and only to two laymen.

I look into the book here and there, and find the old errors in matters of fact, the old self-contradiction. Jeanne is still said, in complete defiance of all evidence, to have had no influence in determining the march of the French army to Reims, and is still blamed for causing that march! The English are still said to have "abandoned their garrisons in towns on the Loire to their fate," and are still shown (with truth) to have thrown their forces, withdrawn from Orleans, into these very towns.

I have not taken the trouble to compare with the English version every self-contradiction, and every error, and every citation of authorities to prove what they do not prove, that occur in the "corrected" French edition. But I notice that "the Voices" still "came unto Jeanne," and bade her recant, whereas the voice was only that of Erard, who preached at her. The important verdict of the Abbot of Fécamp is still mistranslated; of course, not by the fault of the English translator, who can only follow M. France's misrendering of the Latin. Some truly diverting "howlers" of M. France when he tries to translate Latin are religiously preserved.

Miss Stephens, as far as I am able to judge from memory of the original French, has done her work very well, and writes English—a most difficult task when one is translating French. The illustrations, when from contemporary portraits, are excellent. Of Jeanne no portrait exists; she never sat to any painter. There is a very good and useful index.



THE NINE DAYS' QUEEN OF ENGLAND: LADY JANE GREY.

FROM THE PAINTING BY LUCAS DE HEERE AT ALTHORP.

This portrait of Lady Jane Grey forms the frontispiece to Mr. Richard Davey's book, "The Nine Days' Queen." "My object in writing this book," he says, "has been to interest the reader in the tragic story of Lady Jane Grey rather from the personal than the political point of view."

Reproduced by Courtesy of the Publishers, Messrs. Methuen and Co.
(SEE REVIEW ON ANOTHER PAGE.)



NOT TO BE CONFUSED WITH SOLOMON: ALEXANDER POPE.

FROM THE PORTRAIT BY SIR GODFREY KNELLER IN THE NATIONAL PORTRAIT GALLERY. This portrait of Pope forms the frontispiece to the second volume of Mr. George Paston's book "Mr. Pope, His Life and Times," a chronicle of the life and work of the poet intended for the type of reader whose knowledge of the subject is limited, and who, as Mr. Paston says, "shows a tendency to confuse Pope with Solomon."

Reproduced by Courtesy of the Publishers, Messrs. Hutchinson and Co.
(SEE REVIEW ON ANOTHER PAGE.)

THE SUFFRAGETTES AS THE CREATOR OF THE GIBSON GIRL SEES THEM.

DRAWN BY CHARLES DANA GIBSON; COPYRIGHTED IN THE U.S.A. AND GREAT BRITAIN BY "COLLIER'S WEEKLY."



"WHEN WOMEN VOTE: AFTER DINNER THE GIRLS WILL HAVE TO LISTEN TO POLITICS."

America is much interested in the tactics of the British Suffragettes; indeed, has Suffragettes of her own, though it is not yet recorded that the militant ladies of the United States spend a great portion of their time and much energy and ingenuity in tackling Cabinet Ministers and other politicians just when those law-makers do not wish to be tackled. Naturally enough, the artists across the Herring-Pond, and especially the comic artists, have found material in the situation. Even Mr. Dana Gibson has brought his pen into play and has dealt with the latest of woman's movements. One of the results is given here; others will be published at a later date.

LITERATURE

-LORNA DOONE-

HEADS OF FAMOUS PUBLISHING
HOUSES.—No. XXVIII.:
MR. C. F. CLAYManager of the Cambridge University
Press.

and, as processes of reproduction improve, are attaining an ever higher degree of excellence. At this time of year books of fairy tales and romance, illustrated in colour, are especially in demand as presents for young people.

Mr. Arthur Rackham, who may be called the children's artist *par excellence*, has been especially prolific this year, for no fewer than four important books owe their illustrations to his magic brush and prodigal pencil. These include altogether over seventy coloured plates, besides a large number of black-and-white line-drawings, and although many of the designs, he tells us, are not new, yet all have been carefully worked up and revised, and many that were previously in black-and-white have now been painted in colour. The four books in question, for which he is responsible, are "Grimm's Fairy Tales" (Constable, 15s. net), translated by Mrs. Edgar Lucas; "Lamb's Tales from Shakespeare" and "Gulliver's Travels" (Dent, 7s. 6d. net each), and "Undine" (Heinemann, 7s. 6d. net).

The edition of Grimm will be an abiding delight to any child who is lucky enough to receive it. Nothing could better represent the spirit of the immortal nursery classic than do Mr. Rackham's pictures, which are the result

of years of careful work. His style, combining as it does realism with fantasy, bold and weird effects with humorous facial expressions and comical antics, is an ideal style for pictures of fairy-land and romantic adventure. In illustrating

stories, which have been adapted by Kate Douglas Wiggin, include all the old favourites — "Sinbad," "Aladdin," "Ali Baba," with seven others; and, in the words of Andrew Lang, the editor has omitted "all the pieces that are suitable only for Arabs and old gentlemen."

For the new "Dulverton" edition of "Lorna Doone" (Sampson Low, 21s. net),

of her dainty and idyllic pictures of rural life and scenery to Mr. Stewart Dick's book, "The Cottage Homes of England" (Edward Arnold, 21s. net). Mrs. Allingham excels in painting the glamour of summer in gardens rich in bloom, the wealth of green in lane and woodland, and the gold of harvest fields. The bare and leafless seasons, with their mists and mysteries, would seem to possess no charm for her: one scene of flowers and sunshine succeeds another, and, like the Isles of Greece, "eternal summer gilds them yet." It is an ideal condition, but hardly, perhaps, typical of our English character and climate. Pictorially speaking, however, her work is always delightful.

Mr. W. Lee Hankey, in his illustrations to "The Deserted Village" (Constable, 15s. net), is naturally concerned more with the seamy and desolate side of country life. There is much human nature in his figures, much of the wistfulness and tragedy of the rural poor. He uses a broader and a more imaginative manner, and there is poetry and pathos, as well as beauty, in his forty coloured pictures. Goldsmith's great poem has never had a more attractive setting.

There is a striking contrast of style in the illustrations to the two plays of Shakespeare, "As You Like It" and "The Merchant of Venice" (Hodder and Stoughton, 10s. 6d. net each), illustrated respectively by

Mr. Hugh Thomson and Sir James D. Linton, R.I. There is an appropriate Arcadian lightness of touch and delicacy of colouring in Mr. Thomson's pictures of the greenwood and of Shake-

"LORNA DOONE."

BY CHARLES E. BROCK.

Reproduced from the Cover of "Lorna Doone," by Courtesy
of the Publishers, Messrs. Sampson, Low.

Mr. Charles E. Brittan has painted twelve beautiful landscapes, which seem to breathe the very spirit and atmosphere of Exmoor, with its misty moors and dreaming hills and gloom of purple valleys. The figure-subjects, of which there are five, have been provided by Mr. Charles E. Brock, and they are full of vigour and

"SOON SHE WAS LOST TO SIGHT IN THE
DANUBE."

BY ARTHUR RACKHAM.

Reproduced from "Undine," by Courtesy of the Publisher, Mr. William
Heinemann.

Charles and Mary Lamb's famous "Tales," Mr. Rackham has caught the spirit of Shakespeare. There is no stiffness about his figures. They are full of sprightly humour. "Gulliver's Travels," with its whimsical contrasts of size, is another book that especially suits his manner. The Lilliputians, as in the frontispiece, where they are releasing Gulliver from his bonds, lend themselves naturally to decorative detail. The publisher is careful to mention, by the way, that this edition of Swift's masterpiece is designed "virginibus puerisque." In his pictures of "Undine," that exquisite legend of De la Motte Fouqué, Mr. Rackham has been able to give full rein to his imaginative fancies. Less realism was here required for the mediæval landscapes and castles, haunted forests, and grottoes of the under-sea. These illustrations show the wonderful effects Mr. Rackham can produce in subdued tones of russet and silver.

Mr. Maxfield Parrish's illustrations to "The Arabian Nights" (Werner Laurie, 10s. 6d. net) form a marked contrast in style with those of Mr. Rackham. They have a soft and tranquil glow, a charm that comes from exquisite colouring. There is no flourish and intricacy of detail, but a quiet simplicity, and indeed a severity, of design. It is very beautiful work, but not, perhaps, so attractive to young people, who like plenty of life and movement, and a wealth of realistic detail. The

"AT WEST TARRING, NEAR WORTHING."

BY HELEN ALLINGHAM.

Reproduced from Mr. Stewart Dick's "The Cottage Homes of England," by Courtesy
of the Publisher, Mr. Edward Arnold.

charm. This edition will delight all lovers of Blackmore's famous novel, and win for it many more.

Mrs. Helen Allingham contributes no less than sixty-four

"SHE HATH A MARK LIKE A VIOLET BETWEEN
HER SHOULDERS."

BY ARTHUR RACKHAM.

Reproduced from "Undine," by Courtesy of the Publisher, Mr. William
Heinemann.

speare's forest lovers. There is, perhaps, a lack of character in the girls' faces, but the men are good, and the general effect of the pictures very charming.

As befits the graver subject, Sir James Linton employs a more stately and urbane manner for "The Merchant of Venice." His pictures give the impression of being painted more as tableaux, where the colour-scheme is the first consideration, than to bring out the dramatic and human effect of the scenes they represent. The figures are statuesque and a trifle stiff. Portia, for instance, occasionally resembles Queen Elizabeth in her starchiest costume. As paintings, however, the illustrations leave nothing to be desired. Their Rembrandtesque glooms and shadows, and fine composition, are very effective.

Mr. Russell Flint's illustrations to "Savoy Operas" (Bell and Sons, 15s. net), delightful in themselves for their verve and colour, reveal also what romantic inspiration (as of a Shakespearean comedy) besides humorous fancy, there is in those wonderful librettos of Sir William Gilbert, who, by the way, contributes an interesting "fore-word" to the book. The four operas included are "The Pirates of Penzance," "Patience," "Princess Ida," and "The Yeomen of the Guard," and each is accompanied by eight coloured plates, which will more than satisfy the requirements of the most exacting Gilbertian enthusiast.

THE VOGUE OF COLOUR: WORK BY MASTERS OF BOOK-ILLUSTRATING.



"I HAVE A SONG TO SING, O."
BY W. RUSSELL FLINT.
From "Savoy Operas," by W. S. Gilbert
(George Bell and Sons).



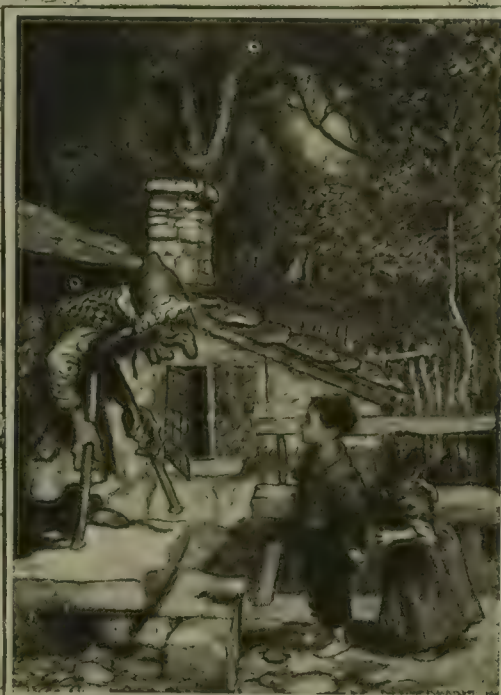
"APPLES CAME TUMBLING ABOUT
MY EARS."
BY ARTHUR RACKHAM.
From "Gulliver's Travels" (J. M. Dent and Co.).



"CREEPING LIKE SNAIL UN-
WILLINGLY TO SCHOOL."
BY HUGH THOMSON.
From "As You Like It"
(Hodder and Stoughton).



"GANYMEDE ASSUMED THE
FORWARD MANNERS OFTEN SEEN IN YOUTHS."
BY ARTHUR RACKHAM.
From "Lamb's Tales from Shakespeare" (Dent).



HANSEL AND GRETEL AT THE WITCH'S
COTTAGE.
BY ARTHUR RACKHAM.
From "Grimm's Fairy Tales" (A. Constable and Co.).



"WHEN CALIBAN WAS LAZY ...
ARIEL WOULD PINCH HIM."
BY ARTHUR RACKHAM.
From "Lamb's Tales from Shakespeare" (Dent).



"THE YOUNG KING COULD NOT RESTRAIN
HIS TEARS."
BY MAXFIELD PARRISH.
From "The Arabian Nights" (T. Werner Laurie).



"HER MODEST LOOKS THE COTTAGE
MIGHT ADORN."
BY W. LEE HANKEY.
From "The Deserted Village" (Constable and Co.).



"MY LORD BASSANIO, UPON MORE ADVICE,
HAS SENT YOU HERE THIS RING."
BY SIR JAMES D. LINTON, R.I.
From "The Merchant of Venice" (Hodder and Stoughton).

The book with coloured illustrations is no longer a rarity. The vogue for colour, indeed, seems to grow week by week, and there is scarcely a day of the publishing season that does not bring with it at least one volume embellished with reproductions of works in water-colour and oils.

The Illustrations are Reproduced from the Various Works Mentioned by Courtesy of the Publishers in Each Case.

THE YOUNGEST KNIGHT OF THE GARTER: KING MANUEL AT THE STATE BANQUET.

DRAWN BY S. BEGG, OUR SPECIAL ARTIST AT THE BANQUET.



1. THE ARRIVAL OF KING MANUEL AT PORTSMOUTH. 2. KING MANUEL SHOOTING IN WINDSOR GREAT PARK. 3. KING MANUEL RECEIVING AN ADDRESS AT OXFORD CIRCUS WHILE ON HIS WAY TO THE GUILDHALL ON WEDNESDAY LAST.

THE KING OF PORTUGAL REPLYING TO THE KING'S SPEECH AT THE BANQUET IN ST. GEORGE'S HALL. THE OFFICIAL BANQUETING-PLACE OF THE KNIGHTS OF THE GARTER.

The King of Portugal was made a Knight of the Garter at Windsor on Tuesday last, and on the evening of that day attended a State Banquet held in his honour in St. George's Hall, which is the official banquetting-place of the Knights of the Garter. In proposing the health of King Manuel, the King concluded, "Lastly, Sir, you have done our Noble Order of the Garter a compliment in having become a member of it. Many, I know, of your ancestors, of whom I can remember five, have been Knights of this Ancient and Illustrious Order. 'I . . . raise my glass to wish you all happiness and prosperity in the high office which you hold.' Amongst other things, King Manuel, speaking in English, said in reply, 'Your Majesty's words have deeply touched me. They constitute another solemn and eloquent affirmation of the close friendship that has existed between Portugal and Great Britain for nearly six centuries. . . . Only to-day, as your Majesty has so well said, the Treaty of Arbitration, which is a new link of peace between our two countries, has been renewed. . . . I raise my glass to greet your Majesty, who is the highest personification of the British Empire, her Majesty Queen Alexandra, and the Royal Family.' In the drawing the King is seen with King Manuel and the Queen on his left, and with the Queen of Norway and the Duke of Connaught on his right.—[PHOTOGRAPHS IN BORDER BY ILLUSTRATIONS BUREAU, BOLAK, AND GRAHAM'S, ELLERBY.]

A PENNELL ETCHING: WHERE MAMMON REIGNS SUPREME.



THE CENTRE OF THE AMERICAN FINANCIER'S WORLD: THE NEW YORK STOCK EXCHANGE.

To the Pennell drawings of the City of Dreadful Height we add this one of the New York Stock Exchange, the centre of the American financier's world, the kingdom over which Mammon reigns supreme.

THE THIN BLACK LINE: NORWAY'S NEW RAILWAY.

PHOTOGRAPH BY WILSE



ACROSS THE SNOW-CLAD HEIGHTS: THE NEW RAILWAY FROM CHRISTIANIA TO BERGEN.

This new mountain railway is to be opened to the public as a complete line on the 27th of this month. It is considered a great feat of engineering; runs across the snow-clad heights of Norway; and is likely to draw many thousands of tourists to see new sights, and those ever-snow-clad mountains by which it passes. The journey between the two cities, a distance of about 305 miles, will be made in from twelve to fourteen hours.

FOUND ON A MURDERED EXPLORER: LOLO PHOTOGRAPHS BY MR. J. W. BROOKE.



1. TAKEN FROM MR. BROOKE'S BODY: "A LOLO VILLAGE THAT HAD BEEN BURNT BY A RIVAL TRIBE."
2. OF PATHETIC INTEREST: "A LOLO MUSICIAN PLAYING ON A PIPE"—RECOVERED FROM MR. BROOKE'S BODY.
3. PROBABLY ONE OF THE LAST PHOTOGRAPHS TAKEN BY MR. BROOKE BEFORE HE WAS KILLED: THE PLACE AT WHICH THE EXPLORER WAS MURDERED BY LOLOS, AND SOME MEMBERS OF HIS ESCORT.

4. A LOLO WHO MADE MR. BROOKE HIS "BLOOD BROTHER": A CHIEF OF THE TRIBE THAT MURDERED THE EXPLORER.
5. ONE OF MR. BROOKE'S LAST PHOTOS: "LOLO GIRLS."
6. A DEPENDENT OF THE TREACHEROUS TRIBE AT PLAY: A LOLO SLAVE THROWING THE JAVELIN (ON THE EXTREME LEFT, THE INTERPRETER WHO WAS MURDERED WITH MR. BROOKE).

7. WHERE MR. BROOKE IS BELIEVED TO HAVE TAKEN REFUGE BEFORE HIS MURDER: A LOLO HOUSE.
8. AT ONE OF THE PARTY'S LAST HALTING-PLACES BEFORE THE MURDERS: THE HEAD COOLIE, WHO WAS RESCUED (1), AND THE COOLIE AND THE INTERPRETER WHO WERE KILLED (2 AND 3).

Pathetic interest attaches to these photographs, which were recovered from the body of Mr. J. W. Brooke, who, as we noted under other illustrations of the expedition in our last issue, was murdered by Lolo whilst engaged on exploration in the Chinese-Tibetan borderland. Mr. Mears, who was Mr. Brooke's friend and companion, remained at Ning Yan Fu, on the Lolo frontier, to do some photographic work; while the ill-fated explorer entered the Lolo Country to secure some snapshots, and so, as it happened, to meet his death. Mr. Mears succeeded in recovering the body: on it the photographs reproduced above were found.

STRATEGY! A TRAINED OX AS COVER FOR A SPORTSMAN.

DRAWN BY OUR SPECIAL ARTIST, CYRUS CUNEO.

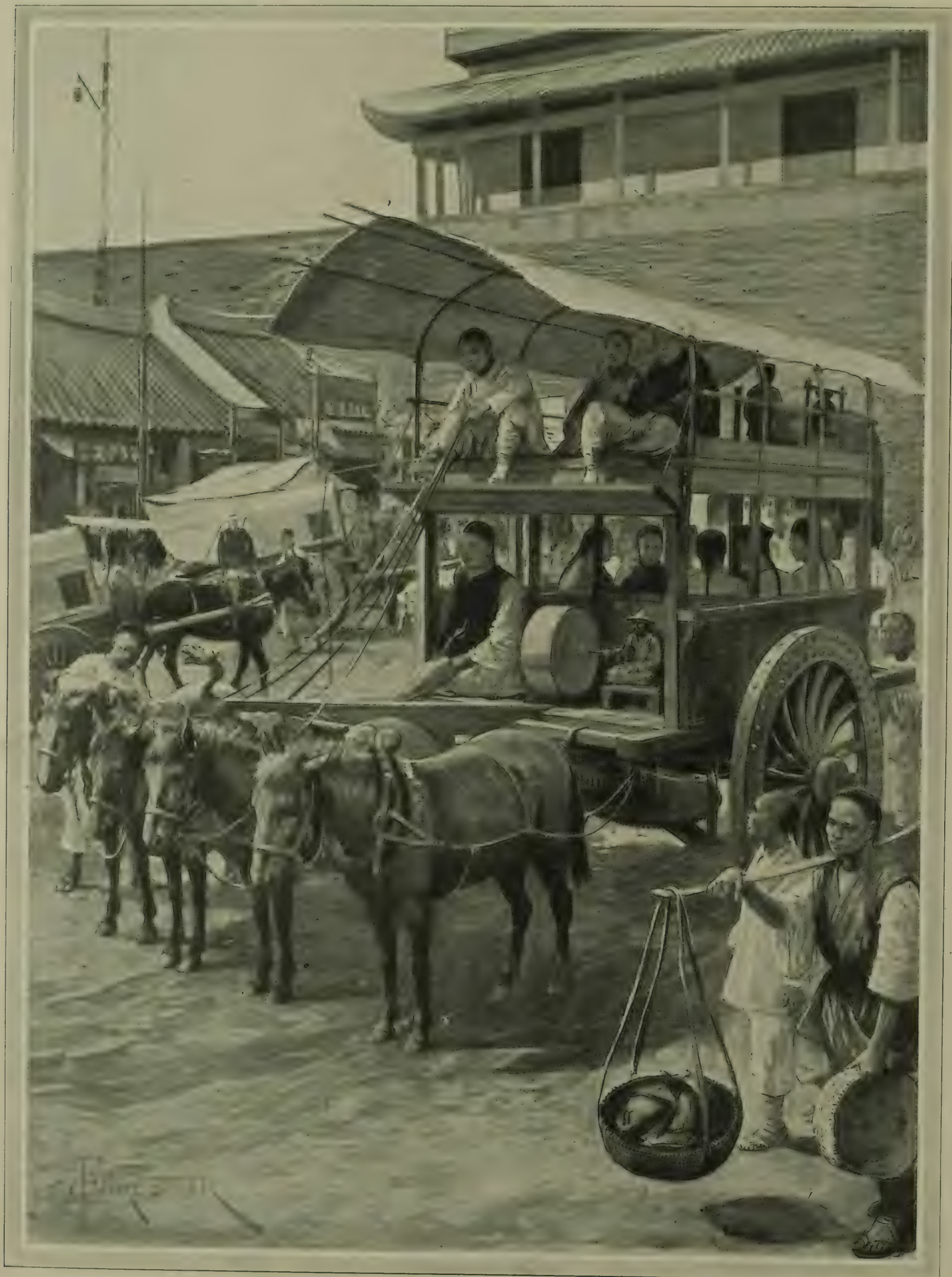


THE WOLF IN "SHEEP'S" CLOTHING: A CANADIAN FARMER SHOOTING WILD DUCK FROM BEHIND AN OX.

In the autumn, when the wild fowl migrate from the north to the south, the Canadian who does not secure a good day's sport has only himself to blame. The sportsman who is used to big bags of comparatively tame birds would not, perhaps, be satisfied with the average return for the energy he would have to spend shooting wild fowl in Canada. A typical bag, for instance, might include, as a correspondent of the "Times" points out, not more than a bush partridge or two, a few brace of chicken, and some specimens of duck, with possibly, if he had made a shooting-pit, a brace of wild geese.

THE "TAXI-CAB" OF 1644 YEARS AGO: THE MEASURE-MILE-DRUM-CARRIAGE.

DRAWN BY OUR SPECIAL ARTIST, A. FORESTIER, FROM MATERIAL SUPPLIED BY PROFESSOR GILES.



THE LI-MEASURING CARRIAGE OF OLD CHINA: THE "TAXI-CAB" OF 265 A.D.

Attention was called to the ancient measure-mile-drum-carriage of the Chinese in a lecture given by Professor Giles, of Cambridge, some time ago; and that gentleman was good enough to correct the sketches for our Artist's reconstruction of the vehicle (here reproduced). The Professor found a reference to the "taxi-cab" in the History of the Chin Dynasty (A.D. 265-419). In the years A.D. 815, 820, and 987, further mentions were made of such a "taxi-cab," and there was a description of the vehicle, a portion of which we give. "At the completion of every *li*, the wooden figure of a man in the lower storey strikes a drum, and at the completion of every ten *li* a man in the upper story strikes a bell." The length of the Chinese *li* is variously estimated. Some say that it was 479 yards; others that it was 699 yards. An authority at the Chinese Legation has said that it was equal to 581 yards. It is supposed to have represented one-tenth of an hour's march,



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ON ANOTHER OF THE 45 OXO CATTLE FARMS



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SOME NEW BIOGRAPHIES.

(See Illustrations on "At the Sign of St. Paul's" Page.)

Lady Jane Grey.

Mr. Davey says, in a prefatory note to "The Nine Days' Queen: Lady Jane Grey and her Times" (Methuen), which contains, by the way, an interesting Introduction by Major Martin Hume, and twelve Illustrations, that his object has been to interest the reader in Lady Jane's story rather from the personal than from the political point of view. That is just what we should naturally expect to be the aim of any treatise on a subject so pathetic. But the contents of the volume itself show us that he has made a much larger study than his words imply, and that to appreciate the story of Jane herself he has found it necessary to go into the personal history of Henry VIII.'s last Queen (Katharine Parr), the factions at that monarch's Court, the martyrdom of Anne Askew, the story of Katharine's widowhood and marriage to Lord Seymour of Sudley, the Princess (afterwards Queen) Elizabeth, the Protector Somerset, and Dudley, Duke of Northumberland. He is quite right that all these subjects are connected, and have much more to do with each other, in some cases, than the ordinary reader imagines. At the same time, Major Hume, who has in the press a new volume of the Calendar of Spanish State Papers, is able to tell us something more still, and in a brief introduction shows how greatly foreign politics were mixed

up with one of the most sensational incidents in English history. Thus, we have two instructors—Mr. Davey on personal details, both about Lady Jane and many other persons, while Major Hume suggests a political framework within which all these personalities might be depicted. And the book is really wonderfully full of matter—far more so than we can adequately criticise. It is a book for the reading public at large as well as for historical students, and brings to light new

things for which even the learned, we suspect, are scarcely well prepared. Who would have thought of Charles V. backing Northumberland's infamous conspiracy against the succession of his Imperial Majesty's own cousin, Mary! Yet not only did he do so, but a member of his Council in the Low Countries, Don Diego de Mendoza, even urged him to acknowledge her husband, Guildford Dudley, as King Consort! But Jane herself, though only in her sixteenth year, was wise enough to repress the young man's rash ambition. It was always known, indeed, that poor Jane was the victim of heartless diplomacy; but this book will deepen the impression. There was a thought at one time of matching her with the boy King Edward VI. Nor can it be de-

England wanted. We leave the reader to make further acquaintance with this interesting volume for himself. But we must observe that even a cursory survey reveals some errors. Hunsdon is not in Worcestershire (page 95, note 3). There was no "old Lord Derby" put to death in 1537—evidently Darcy was intended. "Sir Andrew Denny" (page 35) must be Sir Anthony; and the engraving from an old print of "Henry VIII. in 1548," is certainly curious, seeing that at that date he had been a

year in his coffin. It is curious also, we may say, as decidedly the most repulsive delineation we have yet seen of that bloated and unpleasant face.

Fascinating Memoirs.

Between 1831 and 1834, the period of the aged Talleyrand's embassy to the Court of St. James's, the great world of London was watched by the shrewd eyes of the Duchesse de Dino. Mme. de Dino, Talleyrand's niece, shared the Ambassador's home in London; she knew everybody and everything, and she set down her impressions of society and politics in the notes and letters which have now been translated by her granddaughter, the Princess Radziwill. Every page of the "Memoirs of the Duchesse de Dino, 1831-35" (Heinemann), is enter-

taining, but the book is no mere gossiping chronicle. It is a commentary on European politics by a woman with the brain of a statesman, the wit and insight of an accomplished citizen of the world. Mme. de Dino can be caustic, but she is never malicious, and her instinct for affairs

(Continued overleaf)



Photo. Topical.

"HE READS MUCH": THE NEWLY UNVEILED "BOOKWORM" MONUMENT AT CASSEL.

This life-like statue of a bookworm has been recently unveiled at Cassel, in Germany. It represents that familiar type of figure that haunts old libraries, in a characteristic attitude, poring over some musty tome, which engrosses all his attention.



Photo. Topical.

THE ONLY CONCRETE CALVARY IN THE WORLD: A MONUMENT AT ST. MARY'S CEMETERY, LYNN, MASS.

This monument of the Crucifixion, which stands in St. Mary's Cemetery, Lynn, Massachusetts, is said to be the only Calvary made of concrete in the world. It is also described as the largest monument of its kind in America.

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'It is only through woe that we are taught to reflect, and we gather the Honey of Wisdom not from flowers but THORNS.'—Lord Lytton.

THE JEWELS OF OUR EMPIRE.

'The Youth of a Nation are the Trustees of Posterity, for a Nation Lives in its Children.'

WHAT IS A LIBERAL EDUCATION? A KNOWLEDGE OF THE GREAT AND FUNDAMENTAL TRUTHS OF NATURE.

'That man, I think, has had a liberal education who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength and in smooth working order; ready, like a steam-engine, to be turned to any kind of work, and spin the gossamers as well as forge the anchors of the mind; whose mind is stored with a knowledge of the Great and Fundamental Truths of Nature. . . . Whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience, who has learned to love all beauty, whether of Nature or of Art, to hate all vileness, and to respect others as himself. Such an one and no other, I conceive, has had a liberal education, for he is in harmony with Nature. He will make the best of her and she of him.'—Huxley.

'WHO ARE THE HAPPY, WHO ARE THE FREE? YOU TELL ME AND I'LL TELL THEE.

*Those who have tongues that never lie,
Truth on the lip, truth in the eye,*

*To Friend or to Foe,
To all above and to all below;*

THESE ARE THE HAPPY, THESE ARE THE FREE; SO MAY IT BE WITH THEE AND ME.'

'KNOWLEDGE IS PROUD THAT HE HAS LEARNED SO MUCH. WISDOM IS HUMBLE THAT HE KNOWS NO MORE.'—Cowper.



Cornelia, daughter of Scipio Africanus, and Mother of the Gracchi, being desired by a Lady who had been showing her fine Jewels to indulge her with a sight of hers, Cornelia presented her children, saying she looked on them as her Jewels, having educated them with hygienic care for the Service of their Country.

'As Health is such a blessing, and the very source of all pleasure, it may be worth the pains to discover the region where it grows, the spring that feeds it, the customs and methods by which it is best cultivated and preserved.'—Sir W. Temple.

'WE ARE AS OLD AS OUR ARTERIES.'—Virchow.

'The cause of Old Age is the accumulation of waste matters in the body. Under the influence of these poisons nutrition is impaired, the ordinary functions of life are disturbed, and the arteries, as well as other tissues, take on degenerative changes, and result in a calcareous condition. The smaller branches of the arteries shrivel up, thus interfering with the circulation of the blood through the organs of digestion and the heart itself, and the mental and physical feebleness of old age supervenes. . . . It is the disturbance of the nutritive processes that results from the over-accumulation of tissue poisons.'—KELLOG.

'To every Natural Evil the Author of Nature has kindly Prepared an Antidote.'—Rush.

The human body has unfortunately a power of auto-intoxication, i.e., of poisoning itself unless certain deleterious products are quickly removed from the alimentary system. There is no simpler, safer, or more agreeable remedy which will, by natural means, get rid of dangerous waste matter, without depressing the spirits or lowering the vitality than

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invariably leads her to the light, where the professional politician wanders in the fog of party intrigue. During the miserable bickerings that led to the fall of Lord Grey's Ministry, she looks calmly at the struggle, seeing and hearing everything, noting the weak points, and sure of the event. Her charm won her the intimacy of every leading politician, and her knowledge must have been invaluable to Talleyrand, on whose later years these Memoirs throw a new light. On every page there is some memorable portrait. Here is the Duke of Wellington—

The Duke's honest commonsense is admirable... his memory very sure. He never quotes inexact, and if there is something a trifle abrupt, a little dry and military in his conversation, what he says is nevertheless attractive, owing to its naturalness, its fairness, and the perfect good manners with which he says it. His manners are indeed excellent, and a woman has never to be on her guard against a conversation taking an awkward turn.

Very uncompromising are the incidental sketches of Palmerston and Brougham. Brougham is "dirty, cynical, and coarse, drunk both with wine and with words." Mme. de Dino watches him at her own table with M. Dupin, President of the Chamber of Deputies, who was

Wherein the subtlety of the Duchesse de Dino's mind is evident. It is such undercurrents of psychology that make these memoirs peculiarly fascinating. In 1834, after her return to France, Mme. de Dino one day showed some chance visitors over her uncle's château of Valençay. She discovered that the party included George Sand and Alfred de Musset. "On the whole she is not elegant," is the Duchess's verdict. Many who read this will remember that in the following year the novelist published her outrageous "Lettres d'un Voyageur," in which the traveller, watching the shadows on the blinds of Valençay, says repulsive things about Talleyrand. It was a curious return for the Duchesse de Dino's hospitality.

"Mr. Pope." There is an eighteenth-century flavour in the very

biographical purposes. His life contained no events except country-house visits, no passions save literary jealousies. His poetry is nowadays, perhaps, generally "taken as read" (as our author pleasantly observes of Ruffhead's dull Life of the poet), and this is a pity. But we have ceased to be excited like Byron on the question whether Pope's verse is really poetry. Whether the little



Photo. Clarke and Son, Aldeburgh.

RE-ELECTED MAYOR OF ALDEBURGH: MRS. GARRETT ANDERSON ON HER WAY TO CHURCH.

While the Suffragettes are bringing their cause into disrepute by their foolish antics, Mrs. Garrett Anderson, of Aldeburgh, is maintaining the dignity of woman and advancing her political progress, for she has been re-elected Mayor of that town for a second term of office. She is here seen on her way to church, wearing her mayoral chain and preceded by a mace-bearer.



Photo. Grahame, Ellorby.

TO BE OPENED BY THE PRINCE OF WALES: THE NEW TOWN HALL AT DURBAN.

Although approaching completion, the magnificent new Town Hall which is being built at Durban will not yet be formally opened. The opening ceremony is to be reserved for his Royal Highness the Prince of Wales to perform, when he pays his promised visit to South Africa next year.

on a visit to London. Both men are "coarser products of the age." Dupin has "a heavy plebeian vanity"—

The first thing he said to the Chancellor, who remembered meeting him some years before, was: "Oh, yes; when we were both at the bar."

lived under the early Georges. Pope gives great opportunities, to the social historian, since his literary pre-eminence was unchallenged (in spite of the many personal attacks which he provoked), and he knew everyone in England best worth knowing. But he is not much of a hero for

man was a good poet or not, he was as bad a letter-writer as he was a good hater. His letters are so stilted as to make one wonder why he took so much trouble to get them surreptitiously printed, and then pretend that the publisher had stolen them. There is no possibility of denying his spitefulness, or the mean and ungrateful shapes which it took at times. But George Paston (who uses unpublished material in the British Museum, besides showing familiarity with all that is printed) brings out Pope's very real liberality to friends in distress. His sensitiveness took the form (very unusual at the time) of a passionate protest against cruelty to animals. He was an enthusiastic gardener. He maintained views in religion and politics which prevented his worldly advancement. He was a staunch friend of Gay, Swift, Bolingbroke. If he wrote like a snob about Grub Street, he bore himself as a gentleman towards men of rank and fashion. This excellent book, with its fine portraits, should send modern readers back to the works of "the crooked little thing who asked questions."

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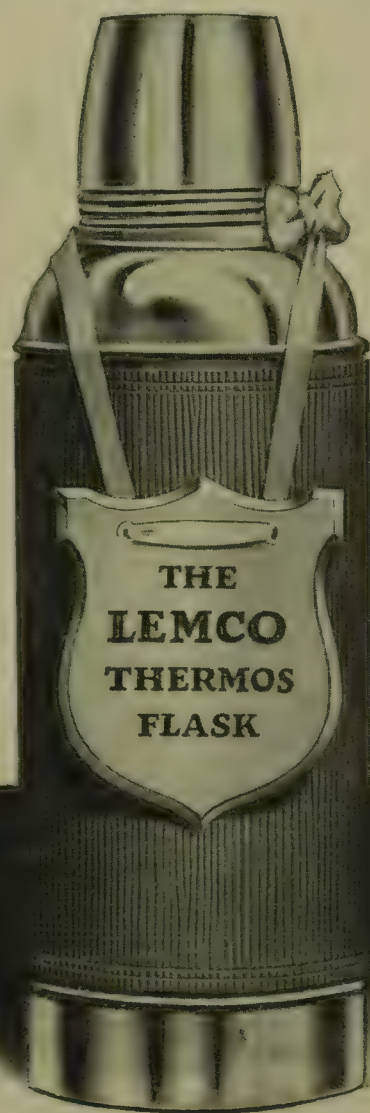
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LADIES' PAGE.

AN interesting and novel feature in the Liverpool Cathedral is the new "Lady Chapel," in which commemoration is to be made of the noble qualities of women. The older forms of womanly distinction are to have their place, from Deborah, the leader in war, onwards; but far more interesting, because quite original, are the windows in the vestibule and staircase that commemorate the women of modern days. Mention is made of Queen Victoria and "all noble queens": Angela Burdett-Coutts, and "all almoners of the King of Heaven"; Grace Darling, and "all courageous maidens"; Mary Somerville, and "all earnest students"; Elizabeth Fry, and "all pitiful women"; Catherine Gladstone, and "all loyal wives"; Christina Rossetti, and "all sweet singers"; Elizabeth Barrett Browning, and "all who have seen the infinite in things"; Mary Rogers (the self-sacrificing stewardess, who went down with the ship *Stella*), and "all faithful servants"; and some others. The idea is a charming one.

A visit to the unique exhibition of jewellery and gems at present being shown by Messrs. Mappin and Webb, at 158-162, Oxford Street, W., is verily both an education and an artistic treat. The opportunity will not occur again, since this extraordinarily complete and valuable collection is soon to depart from London, being destined for the firm's Paris house and for Buenos Ayres, where they are opening a new branch. But at present it is to be viewed without charge, or importunity to make even the smallest purchase. And not only can visitors see the most delightful display of ornaments all ready to be worn by fortunate women, but the display of unmounted gems is worth going far to study. There are shown gem-curiosities almost unique. We all know the rich blue sapphire, with its drawback of appearing black in artificial light; Messrs. Mappin and Webb have a large selection of these stones from the New Mine, that have the delightful peculiarity of showing as heavenly blue in evening wear as in the daytime. Indeed, the sapphire is really varied in colouring, for we can see at this exhibition specimens in white, ruby, pink, and yellow, shot-blue and heliotrope, while a huge sapphire from Ceylon is of the lovely pink of the lotus-blossom. Then there is an amazing performing-stone, the rare Alexandrite. By day it shows a pleasing green; look at it in the glare of the sunshine or beneath the electric-light, and lo! it is rich crimson, without a hint of verdant tone. Interesting, too, is the freak tourmaline: not content with being one colour—say, pink or green, as Nature decreed for tourmalines—it combines these two distinct hues in stripes. Then the Queensland Opal Mine—the only one in the world that produces black opals—sends many glorious specimens for us to admire and wonder at.

As to the made-up goods, their splendour and refined taste combined is beyond praise. Natural flowers are imitated deliciously. One lovely tiara is formed of



FUR AS A FROCK TRIMMING.

The gown is in soft satin with corsage and underskirt of cloth embroidered with cord and skunk trimmings. Chemisette of gathered chiffon, with band of fur upon it. Velvet hat with ostrich plume.

narcissi in diamonds, the orange centre of each blossom being of enamel. Another tiara strikes an entirely novel note by depicting gracefully falling mimosa in diamonds and clusters of pearls. An exquisite orchid with large diamond stamens has the petals formed of iridescent opal. A lightly mounted diamond brooch of four-leaved clover, the edges tipped with emeralds, would delight an Irishwoman; while those whose taste inclines to the grotesque would covet the diamond monkey climbing a branch, dragging after him a small, sparkling watch. There are plenty of moderate-priced little ornaments to be admired; and also Messrs. Mappin and Webb are offering at low prices the £43,390 worth of beautiful jewellery attempted to be stolen in the famous daylight burglary at their City premises. Orders by post will receive specially careful attention.

Messrs. Waring and Gillow have just issued a fascinating catalogue of their furnishing fabrics, which can be had on application. It is really a remarkable example of the excellence to which colour-printing has attained. One might pay high prices for little water-colours no more charming than several of Waring's illustrations in this catalogue of their window draperies and seats with a perspective of garden beyond. The patterns of their fabrics are exquisitely reproduced too, and curtains, carpets, chintzes, and tapestries can be well chosen from the coloured illustrations. Messrs. Waring and Gillow are also ready to send patterns or samples free, or experts to advise on decorative schemes.

In certain business houses in London it is possible to see merchandise worthy of the finest permanent exhibitions of art, and Messrs. Liberty stand pre-eminent in this respect. Any visitor to the well-known premises of this artistic house in Regent Street has just now the opportunity of seeing some of the most exquisite specimens of Eastern weaving that Europe has ever been privileged to inspect. The recent troubled times in Turkey offered to Mr. Liberty a splendid opportunity. The ex-Sultan, Abdul Hamid II., possessed at Yildiz Kiosk, and in his other palaces, a large number of the most perfect antique prayer-rugs and other carpets, and these, which include some of the choicest treasures Oriental looms have ever produced, were recently acquired by Messrs. Liberty. They are now having a special exhibition in the Regent Street carpet show-rooms of these royal possessions, together with a fine selection of Eastern antique rugs acquired from other sources. Nothing can exceed the beauty of the colouring of these Eastern rugs and carpets, and all my readers are cordially invited by Messrs. Liberty to call and see this wonderful display. The rich and yet refined colours of the best Eastern designs have become tenderly softened by the passage of time. Messrs. Liberty are also showing a unique and very interesting collection of Eastern weapons, curious swords and knives, and finely decorated arms such as are no longer manufactured. These form very effective decorations for halls, billiard-rooms, or smoking-rooms in Eastern style.—FILOMENA.

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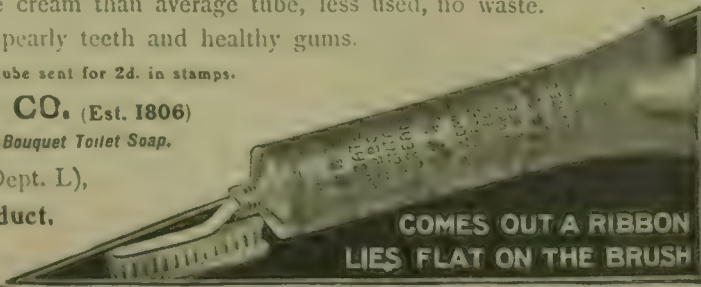
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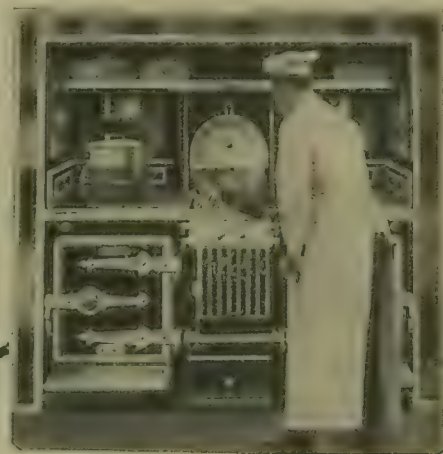
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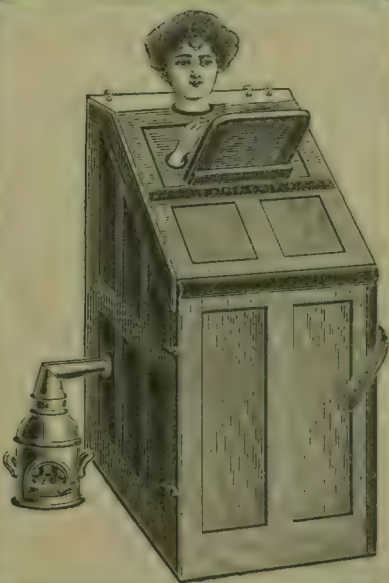
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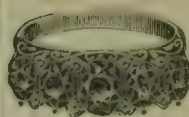
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THE CHRONICLE OF THE CAR.

IT is not possible to quit mention of the great exhibition which closes its doors at Olympia to-day without special reference to the highly ingenious and interesting working model, or I should say models, of the Silent-Knight engine, which occupied the pride of place upon the Daimler Company's stand. For those who were not lucky enough to see it I might say that it took the form of a tall turret with a clock on top, beautifully finished in cabinet work, and showed on each face of the turret line high a working vertical section of the Knight-Valveless engine. Each cycle was represented above the piston by a different coloured light, such as blue for explosion, yellow for compression, and so on. The apparatus, which was electrically operated, was made throughout in the Daimler Works, and has certainly proved one of the attractions of the Show. It was impossible, even for the most obtuse, not to gather a clear idea of the principles and operation of this engine after watching it in movement for a few minutes.

No one can have made a careful examination of the exhibits without resolving that, taking one thing with another, detail improvement has been the keynote of the exhibition. With engines of moderate power, the *moteur bloc* system is greatly on the increase, although cylinders in pairs still obtain to a very large degree. The *moteur bloc* system, of course, affords an opportunity of suppressing a good deal of piping, and so producing a cleaner job, but in one or two cases the *bloc* method is carried almost too far. Strokes, particularly of low and medium powered engines, still grow, fostered doubtless by the desire to get inside the lower-priced licenses. This tendency is, of course, encouraged by the use of the R.A.C. rating, which at present ignores stroke. Valves, too, have been considerably increased in size. The use of mechanical lubrication grows apace, though few designers yet force their oil to the gudgeon-pins. The high-tension

magneto ignition system reigns supreme. It is difficult to find the accumulator-and-coil system save as an accessory, and low-tension magneto firing seems a thing of the past. The multiple-disc clutch has increased in use, though many good makers still abide by the external and internal leather-faced cone-clutch, metal cone to cone sometimes obtaining. There is little improvement in gear-boxes or gear-changes;

practice that must grow. Bodies show all-round improvement in comfort and common-sense lines. The coach-builders are coming round to the motorists' views of what is a comfortable motor-car body.

The 10-12-h.p. four-cylinder Albruna car, shown by Messrs. Brown Brothers, of Great Eastern Street, E.C., is a vehicle that must appeal to the man who desires a

neat, fast, and light two-seated car at a moderate price. The chassis is excellently proportioned and well insweped to afford a good lock, in addition to being kept nicely low as to its central portion. The engine is quite up to date in being of the *en bloc* order, with valves all on left, exhaust-trunk cast with the cylinders. It has flanges to afford rapid radiation. The inlet-leads are all within the casting, so affording a remarkably clean job and giving excellent access to magneto and carburetter. Thermosiphon cooling is adopted. The drive passes through a multi-disc clutch to a three-speed gear-box. By the provision of radius-rods the rear-springs are shackled fore and aft, which makes for a particularly easy suspension—a very desirable thing in a light car. Altogether, the Albruna is a car to be considered.

Many improvements are found in that very popular car, the Sizaire-Naudin, which is shown by Messrs. Jarrott and Letts. The lever-applied side-brakes are now made adjustable by finger-nuts. The stroke of the engine has been increased 10 mm., so that the piston now travels a length of 5½ in. The jet can now be easily detached. The mud-guards have also been made easily detachable. Indeed, this car has been improved in nearly every small feature for 1910, and should appeal to all who have a weakness for fast hill-climbing voituresses.

Those who attended the Show with an eye for fresh departures in engines must have felt interest in the Hewett piston-valve motor shown by the Davy Engineering Company. Its piston-valves are operated by a



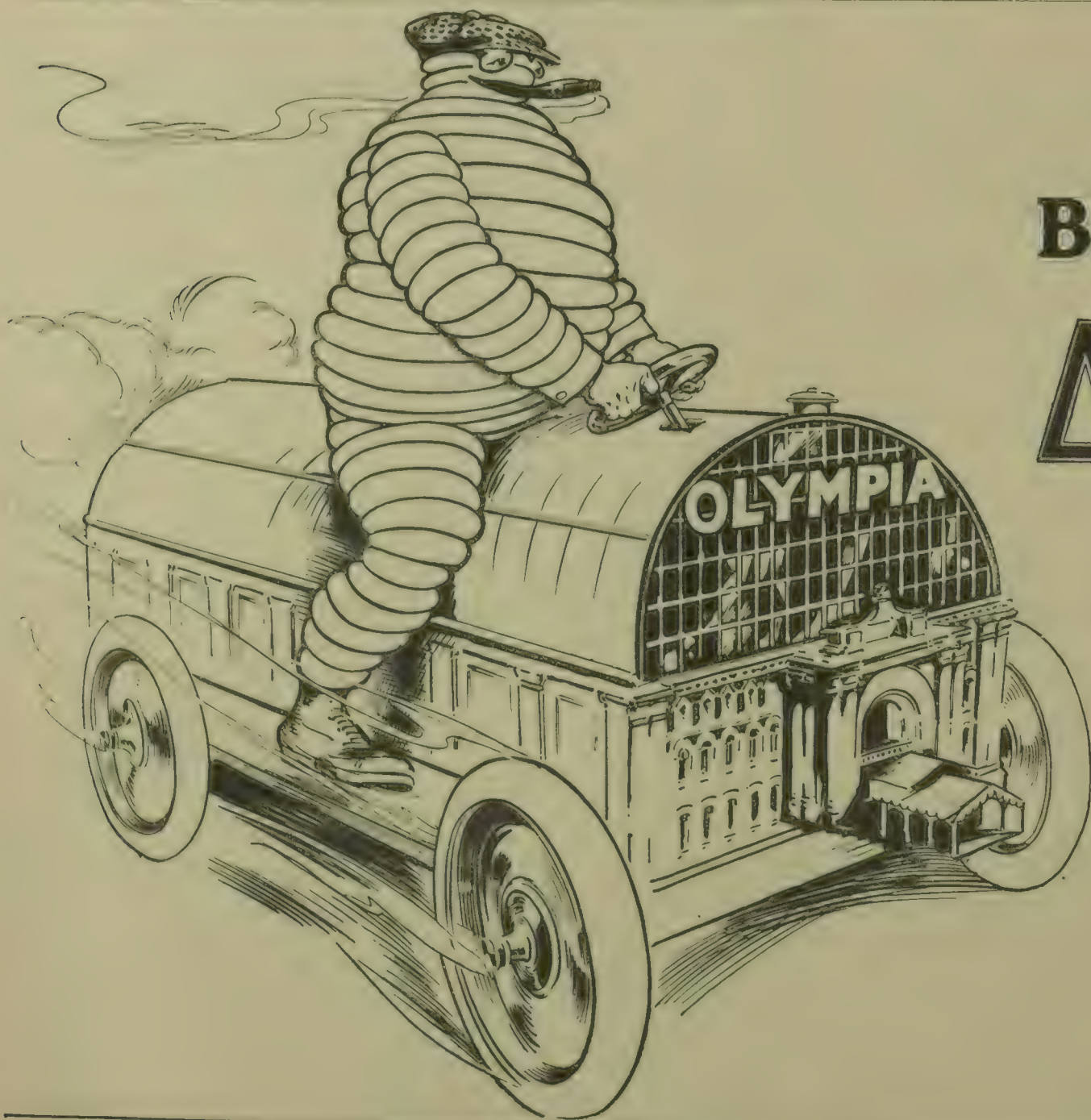
THREE MILES OF MOTOR-CARS: A GENERAL VIEW OF THE GREAT MOTOR SHOW AT OLYMPIA.

Such is the extent of space at Olympia, and so numerous are the exhibits of all kinds of motor-cars at the International Automobile Exhibition now being held there, that the total length of the rows of cars on view, if placed in a line, would amount to no less than three miles.

indeed, it is difficult to see room for much advancement in these particulars. The majority of propeller-shafts are now made with universal joints at each end—a preferable form of design. Back-axes do not vary to any great degree. The canting of the back wheels has not increased in favour. In two cases at least, and those leading cars, front-wheel brakes have been adopted, and the brake behind the gear-box dropped. This is a

deed, this car has been improved in nearly every small feature for 1910, and should appeal to all who have a weakness for fast hill-climbing voituresses.

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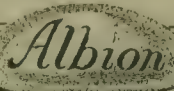
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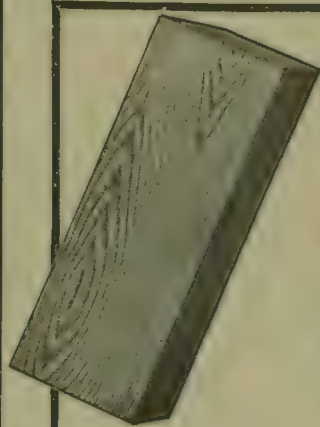
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cranked shaft, which takes the place of the usual cam-shaft, but which obviously gives to the piston-valves a much sweeter and more regular motion than that imparted to poppet-valves by the cam blows of a cam-shaft. The piston-valves are set at a sharpish angle to the centre line of the engine, the small cylinders in which

cleverly adapted. The expanding segments are operated by pinions meshing with teeth cut on the internal faces of the segments in such a way that the brake-ring is expanded all round into contact with the drum. The pinions are operated through levers and rods from the brake-pedal. The handy and accessible form of Renault bonnet is adopted, and the radiator consequently placed immediately in front of the dash-board, and thermo-syphon cooling adopted. The magneto, however, is not set across the front of the engine, but is placed on the left, parallel to it, and driven by a long shaft running from the rear end of the crank-case. Engine, fly-wheel casing, and gear-box are carried on one aluminium bed-plate, with an oil-sump formed therein.

pump on the left, and the radiator fan from the centre—a most compact and space-saving arrangement. The fan is gear-driven, a great advance upon the usual leather or spring belt drive. The springing of this really smart car is unique in its way. The shackles at the rear end of the front springs have disappeared, being replaced by a simple slide, which permits of any desired twisting movement, as well as a fore and aft displacement. A pair of coil-springs are introduced between the end of the rear-spring and the supporting shackle.

The name of Lodge attached to a motor-car part leads one to expect something original. This is certainly true of the Lodge double-pole plug, shown among other beautifully produced electrical accessories by Messrs. Lodge and Sons, of Birmingham. The use of a double-pole plug permits the motorist who desires to get the very best results out of his engine to fire his compressed charge at two points in the combustion-chamber. The double-plug is so constructed that while permitting a spark between its points within the cylinder, it brings the current out again without earthing, and permits it to be carried on to another ordinary plug set in another part of the cylinder-head, through which, after having jumped its gap, it can earth. This double-sparking and firing of a compressed charge was held by some to account for the hill-climbing successes of the "Invincible" Talbots.



EVERY SPECTATOR ON HIS OWN GRAND STAND: AMATEUR MOTORISTS AT A MOTOR-RACE MEETING IN AMERICA.

Devotees of the motor-car for purposes of pleasure tours are here seen watching their brother motorists who take the sport more seriously, at a motor-race meeting in America. The advantage of watching races from a car is that every motorist can use his car as his own grand stand.

they move being water-cooled, as are the exhaust-ports. It is interesting to note that the exhaust-ports travel downwards during the power-stroke, and so receive impulse; so that, in lieu of being driven by the engine at such times, they actually assist in the rotation of the crank-shaft proper. There are many other points claimed, of which space precludes mention.

Visitors to the Show who have known the Arrol-Johnston cars in the past, who recall the performance of one of them in the second Tourist Trophy Race, and remember who has been called in to bring these cars up to date, were anxious to inspect the *pièce-de-force* in the shape of the 15.9-h.p. chassis. They found that design and construction marched with the most sanguine expectations. Many of the best modern features, together with certain praiseworthy original ideas, are found embodied in the design. The Allen-Liversidge system of front-wheel braking has been boldly adopted, and very

No car in the Exhibition has attracted more attention than the new 15-h.p. Daimler, in which the typical Daimler radiator has been so altered in contour that it is now quite smart. The valve-actuating shaft-drive has been removed to the back of the engine, and a shaft set in front of the forward cylinder to drive the magneto on the right, the water-circulating



IS AMERICA ALWAYS AHEAD OF THIS COUNTRY? THE FIRST AUTO-TROLLEY CAR RUN IN NEW YORK.

This photograph of the first auto-trolley car run as an experiment in New York suggests the question whether America is always in advance of Great Britain in the matter of new inventions, especially in regard to the problem of road locomotion and quick transit in great cities.

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And then—a severe cold, or, worse still, rheumatism.

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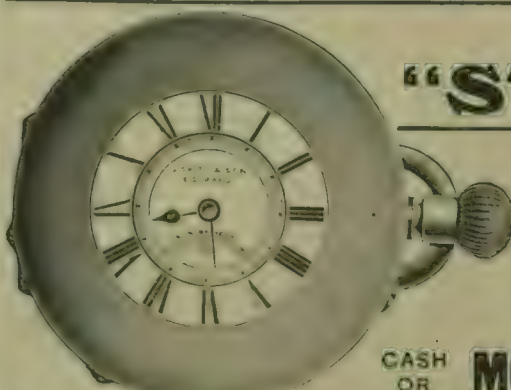
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MUSIC.

NO good thing of any sort shows its best face at first; nay, the commonest quality in a true work of art, if its excellence have any depth and compass, is that at first sight it occasions a certain disappointment. These lines, written by Carlyle, seem to have a special significance when we turn to the consideration of the chief musical event of last week, the production of the "Polish Symphony," written by Ignaz Paderewski. A symphony that plays for more than an hour though the scherzo that is to be part of it is not yet scored, must needs be something in the nature of a monumental work; and when, in addition, it is the deliberate and carefully planned effort of a great musician to pay lasting tribute to his Fatherland, the significance is greatly increased. M. Paderewski has told us about the ideas underlying the music, so there can be no doubt about his intentions. Yet it must be said that on first acquaintance the "Polish Symphony" causes "a certain disappointment." The music does not seem to rise to the height of the occasion: the thematic material is not outstanding enough to express the tragedy of Poland, the development does not carry the peculiar quality of being inevitable and at the same time expressed to the best advantage. The first movement is the best of the three, the second is the weakest. It would almost seem as though M. Paderewski's feeling for orchestral effect is considerably in advance of his capacity for compassing it. Unless the "Polish Symphony" can reveal deeper beauty and more coherence at the second hearing already promised, there is reason to fear that it will be relegated to the class of music that is eminently sincere, and distinctly interesting from the academic standpoint, but not strong enough to challenge the trial and verdict of repeated public performance. Happily M. Paderewski has won so many laurels as a performer that he can well forego those of a composer.

Two other concerts given last week call for notice here, the first a recital by the young violinist, Eddy Brown, whose technique is so remarkable, and whose interpretative faculty is so much in advance of his years. There can be little doubt but that prolonged study will place him in the very front rank. Miss Alice Mandeville gave an unassisted recital at Bechstein's, and though she was unfortunately suffering from a cold, displayed many gifts to no little advantage. Her voice has a fine natural quality, and has been well trained, and her capacity for discovering the full artistic significance of a song is considerable, and her choice of work is founded upon appreciative study of the best English, French, German, and Italian composers. There are few more artistic singers before the public to-day.

CHESS.

HEReward.—Probably you are right, but it means the reconstruction of the problem, which is a matter for the composer.

E J WINTER-WOOD.—We are much obliged for the cutting of Mr. Carslake Wood's column and hail with pleasure the reappearance of Mrs. W. J. Baird as a problem-composer.

C BURNETT.—We do not seem to have received any letter from you on the subject of the Fianchetto Defence.

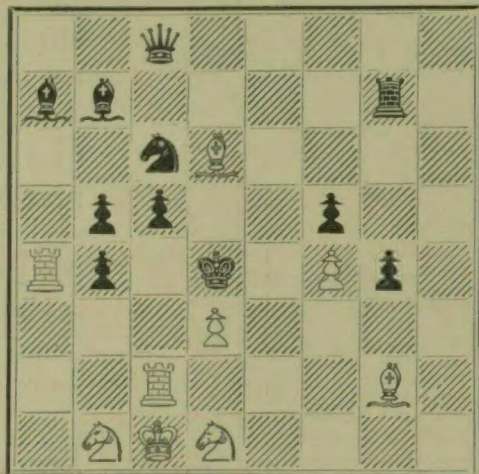
J S WESTLEY (Exeter).—Would you kindly favour us with a diagram of your problem? It is so much safer for every purpose. You must look at Mr. Rudolph's clever problem again.

W R JAMES (Bangalore).—Your game shall be examined, with a view to publication.

CORRECT SOLUTIONS OF PROBLEM No. 3411 received from C A M (Penang) and F J (Trinidad); of No. 3411 from Henry A Seller (Denver), R H Couper (Malbane, U.S.A.) and F Wingfield (Marseilles); of No. 3415 from F Wingfield, C Field junior (Athol, Mass., U.S.A.); J B Camara (Madeira), José M Dorda (Ferrol), Mrs. Kelly (Lymington) and J Dixon (Colchester); of No. 3416 from J Dixon, C J Fisher (Eye), J Thurnham (Herne Bay), T Roberts (Hackney), Mark Dawson (Horsforth), L Schlu (Vienna), Pereira Machado (Lisbon), José M Dorda, Roma (Rome), and W Weiss (Berlin).

CORRECT SOLUTIONS OF PROBLEM No. 3417 received from Mark Pawson, C Barretto (Madrid), R Worters (Canterbury), Sorrento, J Santer (Paris), J Green (Boulogne), T Turner (Brixton), J Coad (Vauxhall), J A S Hanbury (Birmingham), Loudon McAdam (Southsea), R C Widdicombe (Saltash), Hereward E J Winter-Wood, Charles Burnett, G W Moir (East Sheen), W C D Smith (Northampton), R J Lonsdale (New Brighton), J F G Pietersen (Kingswinford), T Roberts (Hackney), J W Atkinson Wood (Manchester), S Schlu, T Wetherall (Manchester), Major Buckley (Instow), H S Brandreth (Weybridge), M Folwell, and W F Sangster.

PROBLEM No. 3419.—By Sorrento.
BLACK.



WHITE.

White to play, and mate in three moves.

SOLUTION OF PROBLEM No. 3416.—By E. RUDOLPH.

WHITE.

1. Q to K R 2nd

2. R to Q 8th

3. Q to Kt 6th (mate)

BLACK.

K takes Kt

K takes P

If Black play 1. K takes P, 2. Q to R 7th; if 1. K to Kt 2nd, 2. Q to Kt 6th (ch); and if 1. P takes P, then 2. Q to R 7th (ch), etc.

THE PLAYHOUSES.

A SUFFRAGIST PLAY AT THE HAYMARKET.

THE cause of Women's Suffrage will hardly be advanced by Miss Netta Syrett's little one-act play, "Might is Right." The piece is too fantastic to be regarded as a serious plea, too much lacking in wit and vivacity to be amusing as extravaganza. The joke, for joke it was obviously meant to be, misses fire. There is some humour in the spectacle of the Premier whom Suffragist ladies have kidnapped being deprived of his liberty, and his coat and trousers, till, for reasons that concern one woman rather than the sex as a whole, he promises to introduce a Franchise Bill. There is also some clever acting provided at the Haymarket, especially by Miss Sydney Fairbrother as a variety actress who joins a Suffragists' society out of indignation with one man, and soon grows weary of their company. Mr. Trevor Lowe looks droll in the Prime Minister's petticoats.

"EAST LYNNE" IN A NEW VERSION AT THE LYCEUM.

That it should be thought necessary to invent a new stage version of "East Lynne" may seem strange to those who study the psychology of the crowd, which, like the child, does not approve of its tales being altered. If playgoers are prepared to shed tears over the artificial woes of Lady Isabel Carlyle, they are simple enough surely to obtain diversion from the broad humours of Inspector Bullock, and the adapter who separates the two elements and prepares a fresh mixture might seem to be wasting his time. The Lyceum management, however, evidently thought its theatre ought to have its own version, which Mr. Eric Mayne has arranged, and so, instead of the policeman who was the cause of theatrical lawsuits, he offers us a postman to furnish comic relief. But the old story, in which one may fairly say Mrs. Henry Wood touched bottom in the lachrymose-sentimental style, still remains pretty much the same and makes its old appeal to unsophisticated tastes. Those who love to weep in the theatre and are not troubled by the modern itch of self-analysis will still luxuriate in the miseries of the young wife who is persuaded into a false suspicion of her husband's fidelity, will still sob over the spectacle of the mother who visits her child in a disguise and refrains from revealing herself at his deathbed. It is all cheap and morbid and extravagant pathos, but it is such as the unreflecting man or woman loves, and Miss Frances Dillon will send many a wet-eyed spectator happy to his bed. Mr. Mayne will stir many an honest heart to noble indignation, and Mr. Frederick Ross will serve many a husband as a noble example of marital patience and rectitude. Wherefore the revival of the stagey old piece is amply justified.

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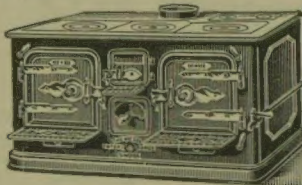
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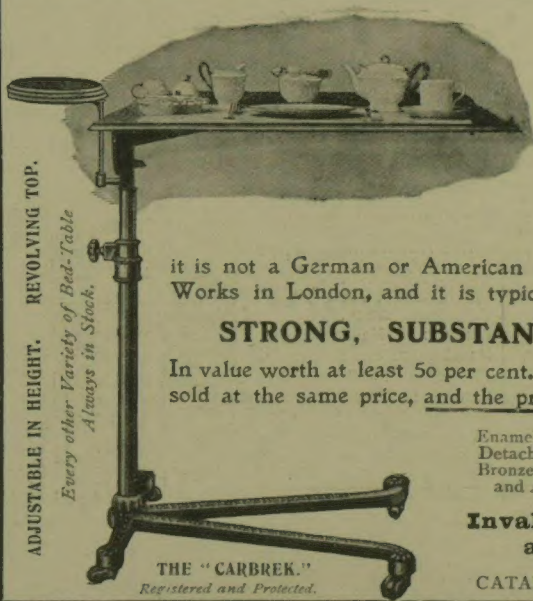
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WILLS AND BEQUESTS.

THE will and codicil of MR. ROBERT FRANCIS WILKINS, of Brookhill, Kingswear, Devon, head of Messrs. Sharps and Wilkins, 19, Great Winchester Street, London, bullion brokers, have been proved, and the value of the estate sworn at £207,997. The testator gives his share of the profits of his business as to one third to his wife and two thirds to his son Philip Aveling Wilkins; £25,000, all real estate, and the leasehold premises, 19, Great Winchester Street, to his son Philip Aveling; £25,000 each to his children Cecil Francis and Edith Balfour; £2000 to his sister-in-law Alice Ford; and £500 to his daughter Muriel; £250 each to the Dartmouth Cottage Hospital, John S. Owen, and Henry Allen; £1000 to his son-in-law Henry Balfour; and all the household furniture, the use of Brookhill, and the income from £50,000 to his wife. On the decease of Mrs. Wilkins, the trust fund of £50,000 is to be divided between his three children. The residue of what he may die possessed of he leaves to his grandson Lewis Balfour.

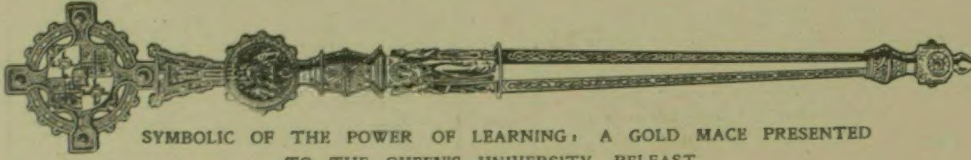
The will and codicils of MAJOR-GENERAL JOHN EDWARD ALLEN, of the Army and Navy Club, Pall Mall, who died on July 27, have been proved by Arthur H. B. Allen, a nephew, and Philip H. Martineau, the value of the property amounting to £83,233. He gives £10,000 to Elizabeth Mary Sturton; £100 to A. H. B. Allen; and eight twelfths of the residue in trust, for the children of his sister Augusta Etheldreda, and four twelfths, in trust, for his brother James Henry and his children.

The will of SIR THOMAS SEETH, Bt., K.C.V.O., of 5, Stratford Place, the well-known surgeon, who died on Oct. 1, has been proved by his sons, the value of the estate amounting to £101,245. The testator gives £30,000, the silver inkstand presented to him by the

King, and other plate, in trust, to go with the baronetcy; £1000 to each unmarried daughter; such a sum as, with what he had already given them, will make up £10,000 to each of his children; his surgical books and instruments to such of his sons as may be practising surgeons; and legacies to servants. All other his property he leaves to his children.

The following important wills have been proved—

Mr. George Hearse, Redcar, Yorks	£77,400
Mr. Watson Arton Massey, Grassdale, Brough, and of Hull, Yorks.	£49,601
Dr. Edward Clapton, 41, Eltham Road, Lee	£43,114
Mr. Antonio Audagna, 28, Pantons Street, Haymarket	£28,834
Mr. Sydney George Lushington, Elmhurst, Cobham, and 4, Temple Gardens, Temple	£27,803



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Mrs. Annie Eliza Lodder, The Cedars, Henwick, Worcester	£25,375
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Mr. Charles A. O. Savill Onley, The Priory, Ash Priors, Taunton	£23,010

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ECCLESIASTICAL NOTES.

THE consecration of the Rev. Arthur Lea as Bishop of Kyushu, Japan, will take place in Westminster Abbey on November 30, St. Andrew's Day. The Dean of Westminster will preach. The consecration of Canon Abraham as Bishop of Deiby, and the Rev. W. Andrews as Bishop of Hokkaido will take place at the same service.

Some important meetings have been held this week on behalf of the East London Church Fund. The Fund at present is able to provide, either wholly or in part, for 419 additional workers, 196 of whom are clergy, and 223 lay-workers, both men and women. For the maintenance of these helpers an income of £22,000 is required, but there is urgent need for a great increase in the numbers.

On Saturday the Rev. H. G. Daniell-Bainbridge will be inducted to the important benefice of Handsworth, Birmingham. The Bishop has expressed his intention of making the new rector Rural Dean. Mr. Daniell-Bainbridge preached at Westminster Abbey on Sunday evening. He has vacated the Precentorship and the Minor Canonry upon his induction to Handsworth.

Princess Christian travelled specially from Windsor last week to open a sale of work in the Jerusalem Chamber. The sale was partly in aid of the St. Helena Hospital Home at Cricklewood, of which the Princess is president. The Dean of Westminster, who was accompanied by Canon Duckworth, welcomed her Royal Highness.—V.

It will be of interest to many readers to learn that the Council of the Royal United Service Institution, Whitehall, have just been pleased to accept a portrait of Queen Victoria, painted by the late Alexander Leslie-Melville, who was portrait-painter to the late Queen and Prince Consort. The picture has been presented by the artist's widow.

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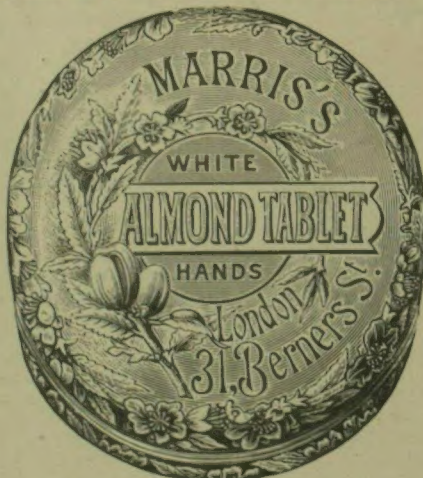
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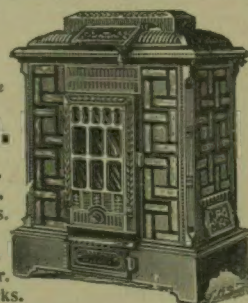
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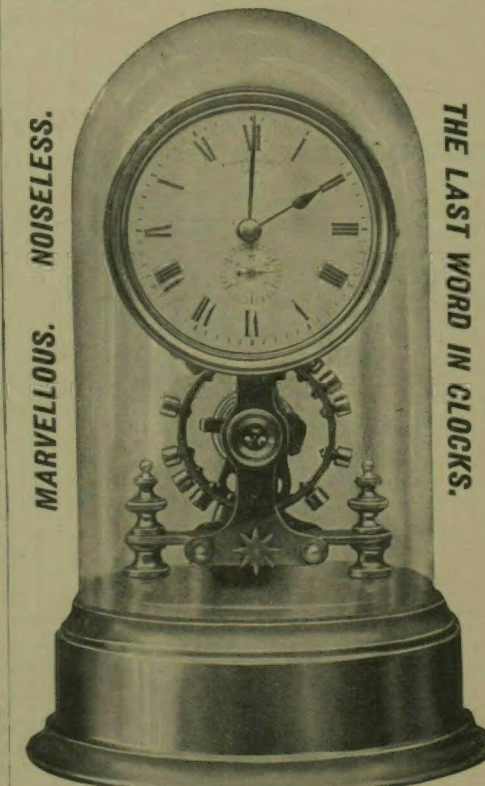
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